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DOCTO WHO
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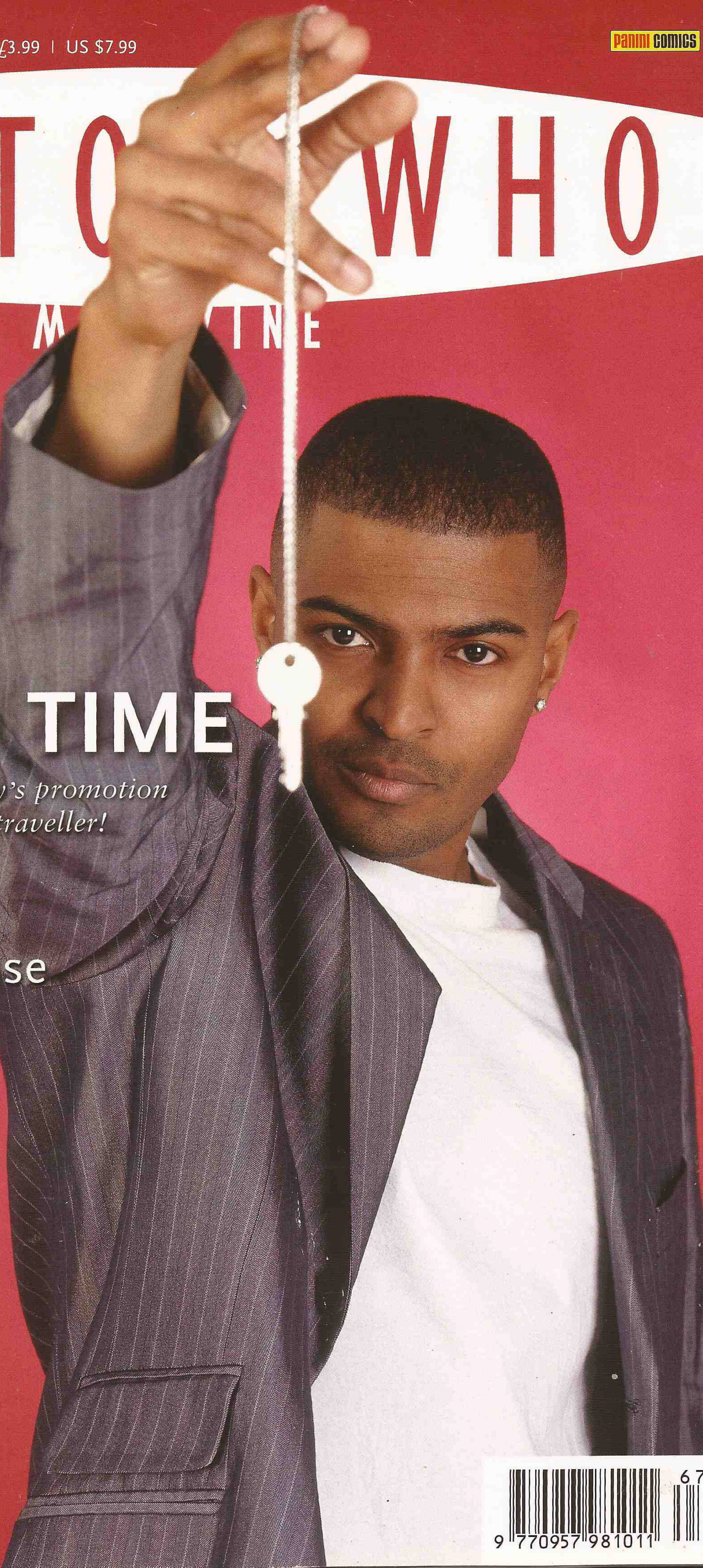

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PULL TO OPEN

DOCTOR·WHO MAGAZINE

THE WACKY WORLD OF MAGAZINES CAN BE A precarious one, dear reader. But don't panic! I'm not talking about sturdy, reliable old **DWM**, which might well last out the human race, the way things are going, and be the favourite reading matter of our cockroach descendants. But it still gave me a pang when I read of the demise of *Smash Hits* recently. You might wonder why I mourned some vacuous girlie pop mag, of course. Well, cos it wasn't *always* like that...

During the 80s and early 90s *Smash Hits* was clever and funny and a bit naughty and tremendously good-hearted. To generations of its readers, phrases like 'Down the dumper' or 'Wacca-Macca-Thumbs-Aloft' or the mere mention of Black Type are guaranteed to create a warm glow and a wide grin. Rather like the ones that long-time readers of this fine magazine probably get from 'UNIT Hotline' or 'Andrew Pixley' or glaring spelling eerorrs.

It went the way of most things eventually, descending into bland, focus-group-led banality, and that's a shame. But that, my dears, brings me to the point I'd like to make this month. We get concerned letters, y'see, worried that we'll be 'blanded-up' or 'dumbed-down' or 'over-branded' or whatever, now that *Doctor Who* is such a huge success. Honestly, I wouldn't worry.

There aren't many official tie-in magazines with a totally free reviews policy, or where you'd read about the lead actor accidentally mooning a make-up girl, or where the executive producer would take the time to explain how they accidentally lost the deleted scenes, or where the brand manager would consent to be interviewed in the middle of a feature about wonderfully mad 1970s Annuals, or where the editor could witter on about *Smash Hits*.

Clever and funny and a bit naughty and tremendously good-hearted? There are still magazines like that out there, you know. Enjoy this one.

Sniiiiiiiip!.

Clay

EDITOR CLAYTON HICKMAN
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PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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ON THE COVER
Noel Clarke, photographed for **DWM** by John Carey, at Holborn Studios, London, January 2006.

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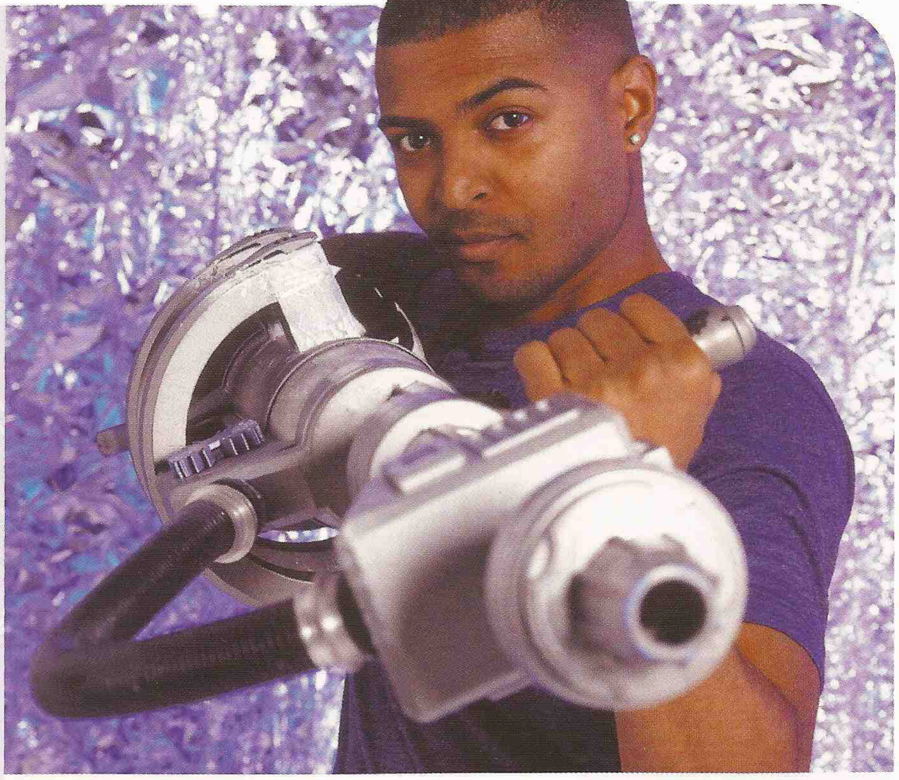
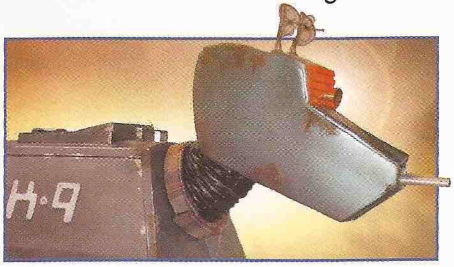


SHOOTING FROM THE LIP!

12 It's no secret that Mickey Smith will be joining the TARDIS crew as a card-carrying *Doctor Who* companion come Series Two, so we sent Benjamin Cook to speak to his alter-ego, **Noel Clarke**, as he looks back over the challenges of 2005, and forward to new adventures...



24 SCRIPT DOCTORS: TOBY WHITHOUSE
The actor, writer and all-round talented bloke talks us through his fear at bringing two beloved TV icons back. Affirmative...

30 STRIP: *THE BETROTHAL OF SONTAR*
Part Three: Snathe has found what he came to Serac for – but it isn't such good news for anybody else...

40 WHO'S COMPANY
DWM takes a look at the many and varied companions accompanying the Doctor on his monthly audio exploits.

50 SCHEDULED FOR SUCCESS
He's back – and he was right all along! Andrew Pixley returns with a triumphant coda to his popular series of features.

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

More **Doctor Who** material coming this spring – exclusive for mobile phone users...

DOCTOR ON CALL!

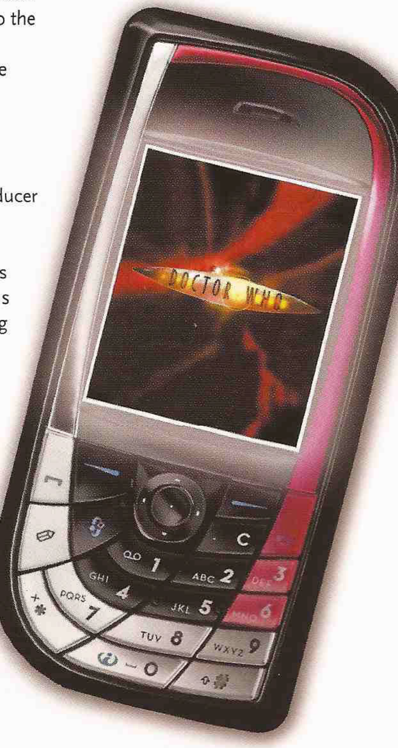
BBC WALES HAS ANNOUNCED that there will be some extra *Doctor Who* material coming this spring, to accompany transmission of the new series. Preceding each of the 13 episodes there will be an opportunity for viewers to download exclusive footage via mobile phone. Under the working title *Vortext*, this project will enable viewers to see exclusive footage, state-of-the-art special effects and new material directly linked to the following Saturday's episode. The team behind this new project were also responsible for the recent 'interactive' episode *Attack of the Graske*.

"This is part of the TV Plus initiative," explains Executive Producer Russell T Davies, "set up by Jana Bennett to maximise impact for leading brands and to give viewers more of what they want. And plans are ambitious! 13 scripts are being written by Gareth Roberts, based heavily on the scripts for all 13 episodes of Series Two – and they're as cheeky and as inventive as you'd expect from Gareth! New material is being shot alongside the regular crew – for example, at the end of January, we had the crew for these mini-packages on set for Matthew Graham's episode, using the same location to generate completely new footage. It's an exciting initiative which takes all of us – writers, producers, broadcasters and viewers together – into a brand new area, and puts *Doctor Who* right at the forefront of innovative technology and formats. Cutting-edge experimentation – I'm sure the Doctor would love it! We'll continue to give **DWM** more information on these extra products, as we approach the transmission of Series Two."

Gareth Roberts tells us, "It's very exciting. Nobody's ever done this before, so at last I can say I was a pioneer once among my own people! And like *Attack of the Graske*, these are proper, full-on productions with everyone at BBC Wales giving their all. And every one is very different..."

VORTEXT ISN'T THE ONLY NEW *Doctor Who*-related project coming this spring. Children's BBC has also confirmed that a new 13-part children's magazine show will be produced to air on Friday afternoons – the day before each new *Doctor Who* episode débuts on BBC One.

With a working title of *Doctor Who Friday*, this show will look ahead to each new episode of *Doctor Who*, featuring behind-the-scenes footage and interviews. At the time of going to press, further details – such as who will present the programme – are yet to be revealed. More news next issue.



MEANWHILE, ON THE MAIN SERIES itself, more casting for Block Four Episodes 7 and 11, has been confirmed to **DWM** by BBC Wales.

Episode 7, Mark Gatiss' *The Idiot's Lantern*, will guest star Debra Gillett as Rita, Rory Jennings as Tommy, Marie Lewis as Mrs Gallagher, Sam Cox as Bishop, Jean Challis as Betty and Jamie Foreman as Eddie.

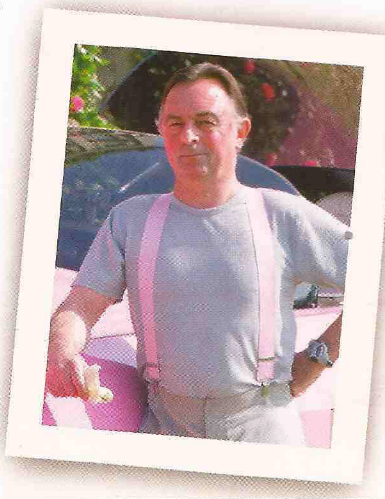
Producer Phil Collinson tells us, "It's a great delight to welcome Jamie to Cardiff – he's one of the UK's most distinctive actors, with notable roles in recent British films such as *Layer Cake* and *The Football Factory*. Though for me, I thought his lead role as Marky in BBC One's recent *Family Business* was an extraordinary piece of work, and marked out Jamie as an actor I was dying to work with. And here we are! I know Mark Gatiss is particularly delighted with this piece of casting too, and Jamie will bring a very different edge and dynamic to this chilling tale."

The episode also features Ron Cook (pictured at the bottom of the page) as Mr Magpie. Collinson continues: "Ron's known to younger viewers as Parker in the recent *Thunderbirds* movie – in which he starred with Sophia Myles as Lady Penelope. And Ron's also appeared alongside David Tennant – literally alongside in fact, since he played the prisoner in the cell next door to Casanova in Russell's recent BBC drama about the legendary lover. So yet again, this was a piece of casting which fell beautifully into place!"

Meanwhile Episode 11, written by Matthew Graham, will co-star Tim Faraday as Dad, Erica Eirian as Neighbour, Stephen Marzella as Policeman and Richard Nichols as Driver.

THE DIRECTOR OF EPISODE 10 has been confirmed as Dan Zeff. Phil Collinson tells **DWM**, "To be honest, I wanted Dan to direct an episode because he's got a name like a science-fiction character, Daz Zeff: Space Detective! But no, seriously, I had the great pleasure of working with Dan on the second series of *Linda Green*, for Red Production Company in Manchester, and I've been keen to work with him again ever since. And I know that Russell particularly admired Dan's work on *At Home With the Braithwaites* for ITV1. So Dan will have joined the team in February, to direct our final episode for Series Two! Although nothing really stops down here in Cardiff – the production team has already had a good few meetings about filming the 2006 Christmas Special,so it's all systems go!"

Finally, **DWM** can reveal that following on from *Rise of the Cybermen*, Episode 6 will be titled *The Age of Steel*.



DOCTOR·WHO

SERIES TWO

YOUR AT-A-GLANCE GUIDE

CAST

The Doctor	DAVID TENNANT
Rose Tyler	BILLIE PIPER
Mickey Smith	NOEL CLARKE
Jackie Tyler	CAMILLE CODURI

CREDITS

Executive Producers	JULIE GARDNER
	RUSSELL T DAVIES
Producer	PHIL COLLINSON
Associate Producer	HELEN VALLIS
Script Editors	HELEN RAYNOR
	SIMON WINSTONE
Director of Photography	ERNIE VINCZE
	RORY TAYLOR (Eps 2 & 4)
Casting Director	ANDY PRYOR
Production Manager	TRACIE SIMPSON
Production Designer	EDWARD THOMAS
Visual Effects	MILLTV
Special Make-Up and Prosthetics	NEILL GORTON
Models and Miniatures	MIKE TUCKER
Costume Designer	LOUISE PAGE
Make-Up	SHEELAGH WELLS
Incidental Music	MURRAY GOLD

EPISODES

EPISODE 1:

New Earth

Written by	RUSSELL T DAVIES
Directed by	JAMES HAWES

Cassandra	ZOË WANAMAKER
The Duke	MICHAEL FITZGERALD
Clovis	LUCY ROBINSON
The Matron	DONA CROLL
The Sister	ADJOA ANDOH
The Novice	ANNA HOPE
Chip	SEAN GALLAGHER

EPISODE 2:

Tooth and Claw

Written by	RUSSELL T DAVIES
Directed by	EUROS LYN

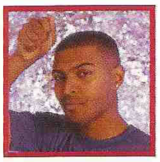
Queen Victoria	PAULINE COLLINS
Father Angelo	IAN HANMORE
Isobel	MICHELLE DUNCAN
Reynolds	JAMIE SIVES
The Steward	RON DONACHIE
The Host	TOM SMITH
Flora	RUTH MILNE
Robert	DEREK RIDDELL

EPISODE 3:

School Reunion

Written by	TOBY WHITHOUSE
Directed by	JAMES HAWES

Sarah Jane Smith	ELISABETH SLADEN
Voice of K9	JOHN LEESON
Mr Finch	ANTHONY HEAD
Mr Wagner	EUGENE WASHINGTON
Kenny	JOE PICKLEY



▶ p12

Noel Clarke tells us how he's joining up full time in our exclusive chat...

▶ p24

Find out about *School Reunion* with writer Toby Whithouse...

▶ p66

Website producer James Goss takes over this issue's *Production Notes*...

Billie Piper crowned 'Breakthrough Artist of 2005' at *The South Bank Show Awards*...

BREAKTHROUGH BILLIE!

BILLIE PIPER HAS WON THE PRIZE for Breakthrough Artist of the Year at the prestigious *South Bank Show Awards* on 27 January, voted for by readers of *The Times*. *Doctor Who* itself was one of three programmes nominated in the TV Drama category [see **DWM** 365], but ultimately lost out to Channel 4's *Elizabeth I*.

On accepting her award from *Harry Potter* actor Daniel Radcliffe, Billie thanked *Doctor Who* producers Julie Gardner and Phil Collinson (both of whom were also at the ceremony) and Russell T Davies, as well as the rest of the cast and crew. "I'm having the time of my life at the moment, and this just makes it even better," Billie added.

After the ceremony, she told ITV's *TV Plus* how she hopes to stay in *Doctor Who* for another year. "I am up for a third series as long as they [the BBC] are up for it." Billie also mentioned the kiss she shares with David Tennant, which was seen briefly in the trailer at the end of *The Christmas Invasion*. "We do have the pash, but you will have to wait and see how it develops. The kissing scene did involve three takes – but no tongues!"

She also spoke about her new role as Sally Lockhart which she is due to start recording in May. "I'll be trading my jeans and sweats for period costume," she said. "It's going to be a real experience, and I can't wait to play a lead role."

DOCTOR WHO HAS ALSO PICKED up the award for Best Drama Series at the *Broadcast Awards*. The series beat the four other nominees, *Blackpool*, *Twenty Thousand Streets Under the Sky*, *The Rotters' Club*, and last year's winner *Shameless*. *Doctor Who* was represented by Julie Gardner, Designer Edward Thomas and Production Manager Tracie Simpson at the ceremony.

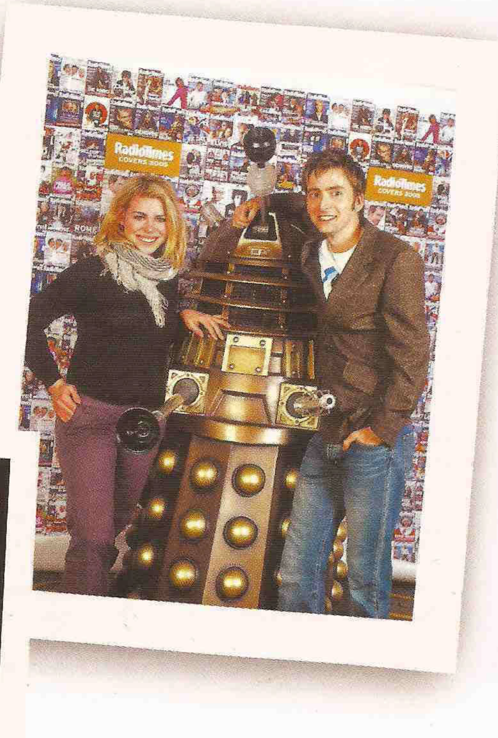
Meanwhile, there was triumph after triumph at BBC Drama's own awards, which were voted for by viewers on the BBC website. *Doctor Who* won every category, namely Best Drama, Best Actor (for Christopher Eccleston, with David Tennant in second place), Best Actress (for Billie Piper), Best Villain (for the Daleks, with the Emperor Dalek in fifth place and five others placed in the Top 20), for Best Moment (for the return of the Daleks, with the Doctor's regeneration in second place); and for Most Desirable Star (for Billie Piper, with David Tennant second, Christopher Eccleston third and John Barrowman fourth!).

Russell T Davies tells us, "It is wonderful to see *Doctor Who* being recognised so publicly, and by such very different awards, right across the board. But I remember when I was young, watching awards shows and being completely baffled – where was Tom Baker? How could he not win everything, twice?! So it's a nice feeling, at long last, to see people – not just the public, but industry juries – voting for this lovely show. And as I always say, it's not only a tribute to BBC Wales, but to that team who forged the show together all the way back in 1963. We salute them!"

Doctor Who cast and crew are the star draw at the **Radio Times**' Covers Party...

WE'VE GOT IT COVERED!

THE BBC'S LISTINGS MAGAZINE, THE RADIO TIMES, held its annual Covers Party on 31 January, and *Doctor Who* had a strong presence thanks to three covers during 2005. In attendance were David Tennant (who also had a *Radio Times* cover for *Casanova* in March), and Billie Piper (who was on a November cover for *Much Ado About Nothing*), as well as Russell T Davies, Julie Gardner and Phil Collinson. A Dalek was also present for photo opportunities, operated by Nicholas Pegg and voiced by Nicholas Briggs. Here are a few photos from the night.



Melissa	LUCINDA DRYZEK
Nina	HEATHER CAMERON
Luke	BENJAMIN SMITH
Milo	CLEM TIBBER
Also co-starring	ROD ARTHUR
	CAROLINE BERRY

Episode 4:

The Girl in the Fireplace

Written by	STEVEN MOFFAT
Directed by	EUROS LYN

Madame de Pompadour	SOPHIA MYLES
Louis	BEN TURNER
Young Girl	JESSICA ATKINS
Katherine	ANGEL COULBY

Episodes 5 & 6:

Rise of the Cybermen / The Age of Steel

Written by	TOM MacRAE
Directed by	GRAEME HARPER

Cybermen Voices	NICHOLAS BRIGGS
Pete Tyler	SHAUN DINGWALL
John Lumic	ROGER LLOYD-PACK
Jake Simmonds	ANDREW HAYDEN-SMITH
Mr Crane	COLIN SPAULL
The President	DON WARRINGTON
Mrs Moore	HELEN GRIFFIN

Episode 7:

The Idiot's Lantern

Written by	MARK GATISS
Directed by	EUROS LYN

Rita	DEBRA GILLETT
Tommy	RORY JENNINGS
Mrs Gallagher	MARIE LEWIS
Bishop	SAM COX
Betty	JEAN CHALLIS
Eddie	JAMIE FOREMAN
Mr Magpie	RON COOK
Special Guest Star	MAUREEN LIPMAN

Episodes 8 & 9:

TBA / The Satan Pit

Written by	MATT JONES
Directed by	TBA

Episode 10:

TBA

Written by	RUSSELL T DAVIES
Directed by	DAN ZEFF

Episode 11:

TBA

Written by	MATTHEW GRAHAM
Directed by	EUROS LYN

Dad	TIM FARADAY
Neighbour	ERICA EIRLAN
Policeman	STEPHEN MARZELLA
Driver	RICHARD NICHOLS

Episodes 12 & 13:

Army of Ghosts / Doomsday

Written by	RUSSELL T DAVIES
Directed by	TBA

Also starring in the series: Tracy-Ann Oberman, Mona Hammond, Raji James, Hadley Fraser, Oliver Mellor, Rachel Webster, David Warwick, Maddi Cryer, Kyoko Morita, Andrew Ufondu, Takako Akashi, Hajaz Akram, Anthony Debaeck, Paul Fields, Edna Doré, Nina Sosyana, Abdul Salis, Abisola Agbaje and Christopher Driscoll.

Doctor Who is a BBC Wales production for BBC One. 13x45-minute episodes for broadcast on Saturdays in Spring/Summer 2006. Story order and titles are subject to change.

OTHER NEWS

APRIL LAUNCH FOR SERIES TWO?

At the time of going to press, the start date for the new series was still to be fixed, but **DWM** understands it is likely to be during April. We hope to have a more definite date for you next issue.

▼ RELIVE THE TRIP OF A LIFETIME!

Satellite channel UKTV Gold is having a special *Doctor Who Weekend* on Saturday 18 and Sunday 19 March, showing all 13 episodes of Christopher Eccleston's series as the Doctor. *Rose* through to *Dalek* will be shown between 11am and 5pm on the Saturday, while *The Long Game* through to *The Parting of the Ways* can be seen between 11am and 6.05pm on the Sunday.

▼ WHO STARS IN BRISTOL

BRISTOL INTERNATIONAL
COMIC EXPO

Various *Doctor Who* guests are expected at the Bristol International Comic Expo on the weekend of 14-15 May. Among those scheduled to be in attendance are actors Colin Baker (the Sixth Doctor), Sophie Aldred (Ace), Terry Molloy (Davros), Damaris Hayman (Miss Hawthorne in *The Dæmons*), Alan Ruscoe (an Auton, a Slitheen and the Anne Droid) and Dee Sadler (Flowerchild in *The Greatest Show in the Galaxy*), as well as writer Paul Cornell (*Father's Day*), and **DWM** comic strip artist Mike Collins. The event takes place at the British Empire & Commonwealth Exhibition Hall and the Ramada Plaza Hotel. Tickets cost £6.00 for a single day, and £10.00 for the whole weekend. For further detail visit *www.comicexpo.net*

RATINGS CORRECTIONS

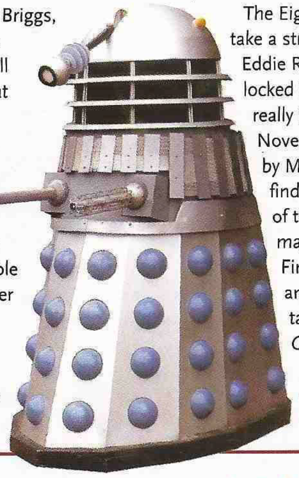
After **DWM** went to press last issue, BARB issued some corrections to the Christmas Day viewing figures for various television shows. Several of ITV1's programmes were affected by the mistake, so the figures in last issue's *Public Image* should read as follows: *Coronation Street* was watched by 9.81 million (not 8.83 million), *Who Wants to be a Millionaire* was seen by 6.55 million (not 5.80 million), and *Emmerdale* was watched by 6.24 million (not 5.64 million). All the BBC's programmes remain as previously published, meaning that *The Christmas Invasion*'s figure of 9.84 million was still just enough to make it the second most-watched show of Christmas Day, and overall 9th for the week.

DALEK TO JOIN BIG BROTHER?

Could the Daleks be taking their experiences on the Game Station a little too far? At the recent auditions forChannel 4's *Big Brother 7*, one of the hopefuls looking for a place in the house was a Dalek. Sigh.

Everyone's favourite metal meanies get ready for an audio resurrection!

THE DALEKS RETURN!



BIG FINISH PRODUCTIONS HAS GIVEN DWM an exclusive preview of its plans for the *Doctor Who* audio range for the latter half of 2006. There will be seven new double-CD stories, including two releases in September. All four Big Finish's Doctors (Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann) will be represented – plus, as a bonus, anyone who purchases the plays by subscription direct from Big Finish, will receive an exclusive extra story. This single-CD adventure is entitled *Return of the Daleks* and features a solo Seventh Doctor in a battle with his arch enemies. Nicholas Briggs, who, of course, is also the voice of the Daleks in the *Doctor Who* TV series, will once again be shouting 'Exterminate' at the Doctor. Briggs is also writing and directing *Return of the Daleks* which promises to be a crossover of sorts with his earlier *Dalek Empire* audio series. *Return of the Daleks* will be available to subscribers only and will not be available to purchase separately before December 2007.

Following on from the previously announced schedule [see **DWM** 362], Nicholas Briggs is also writing the July 2006 play. Entitled *The Nowhere Place*, the story finds the Sixth Doctor experiencing ghostly encounters. The ominously entitled *Red*, by Stewart Sheargold, is August's release and features the Seventh Doctor and an exploration into the motivation behind murder. *The Reaping* is the first of Joseph Lidster's two plays for September, in which the Sixth Doctor discovers that someone is making novel use of the recently dead. September's second release is *The Gathering* and the Fifth Doctor is reunited with an old friend who might not be all that pleased to see him.

The Eighth Doctor, Charley and C'rizz take a stroll down *Memory Lane* in October. Eddie Robson's story sees the travellers locked in a suburban Hell where there really is nothing at the end of the lane. Novermber's release is *We are the Dead* by Martin Day. The Seventh Doctor finds himself trapped in the trenches of the First World War, but the enemy may be closer to home than Europe. Finally, in December, Paul Cornell and Mike Maddox tell four seasonal tales with the Fifth Doctor in *Circular Time*.

More *Doctor Who* audio adventures will be released by Big Finish throughout 2007.

DVD news: Extra features for 2 | entertain's **Inferno** release revealed...

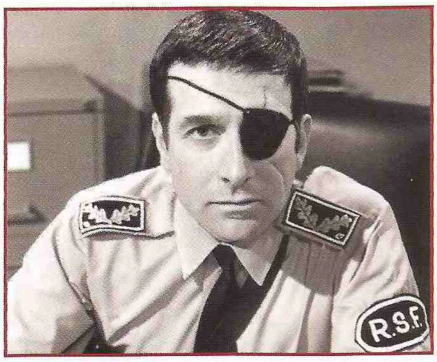
DISC: OH, INFERNO!

FOLLOWING LAST ISSUE'S CONFIRMATION THAT the 1970 story *Inferno* will be released on DVD this summer, 2|Entertain has confirmed the bonus features that will also appear on the double-disc set.

Can You Hear the Earth Scream? is a brand new 35-minute documentary produced by Steve Broster, looking at the making of *Inferno*. Among those interviewed are producer Barry Letts, script editor Terrance Dicks, actors Nicholas Courtney (the Brigadier), Caroline John (Liz Shaw), John Levene (Sergeant Benton) and Ian Fairbarin (Bromley), and stunt arranger Derek Ware, who also appears as Private Wyatt in the story.

The second documentary on this release is *The UNIT Family – Part One*, produced by Steve Broster and Richard Molesworth. This 36-minute piece takes a more general look at *Doctor Who* during the early 1970s, when the series was set firmly on Earth, with the Doctor helping the United Nations Intelligence Taskforce to fight alien invasions. Contributors again include Letts, Dicks, Courtney, Levene, John and Ware, as well as former writer and producer Derrick Sherwin, who originally created UNIT in 1968's *The Invasion*. The second part of this documentary will feature on a future DVD release.

Other attractions on the set include an extract from a 'Visual Effects Promo Film', which includes clips from *Doctor Who* stories such as *The Ambassadors of Death* and *Inferno* (as well as other BBC programmes such as *Doomwatch*). The film was originally produced to attract potential clients to make use of the BBC's Visual Effects Department.



There is also a short deleted scene from the story that was not originally included on its UK transmission (although it was reinstated within the story for its 1994 VHS release), as well as an introduction to Episode 7 from Jon Pertwee (which originally featured on the 1992 video *The Pertwee Years*). PC and Mac users can access PDFs of the 1971 *Doctor Who Annual* and *Radio Times* listings for the serial, and there is also the customary photo gallery and production notes subtitle commentary. Finally, there is an audio commentary featuring Letts, Dicks and Courtney on all seven episodes, as well as contributions from John Levene on Episodes 2 and 5.

The release dates for several of the forthcoming DVDs have changed since last issue. The double-disc set of 1975's *Genesis of the Daleks* will now be released on 10 April priced £19.99. This is followed by a double bill of David Tennant episodes; *The Christmas Invasion* and *New Earth* will be released on 1 May as a single 'vanilla' disc priced £15.99. The double-disc release of *Inferno* is now scheduled for 19 June priced £19.99.

As ever, all dates are subject to further changes.

JOHN WOODNUTT

IT IS WITH SADNESS THAT DWM BIDS FAREWELL to John Woodnutt, who has died at the age of 81. For over 50 years John enjoyed the busiest of acting careers, counting among his credits four memorable appearances in *Doctor Who*.

John's career began at the Oxford Playhouse, and despite his many later successes in film and television, he remained devoted to the theatre. In 1968 he even wrote a marvellous theatre handbook called *Down Left With Feeling*, in which he offered, with characteristic warmth and wit, a goldmine of professional advice grounded in a combination of Stanislavskian theory and his own considerable experience.

John's early forays into television included guest appearances in many celebrated serials of the 1960s, among them *Z Cars*, *The Saint*, *Dixon of Dock Green*, *Adam Adamant Lives!* and *The Avengers*. By the 1970s he was playing major television roles, including Henry VII in the opening episode of the historical blockbuster *The Six Wives of Henry VIII*, and the forlorn widower Archibald Craven in the BBC's never-bettered 1975 adaptation of the children's classic *The Secret Garden*. In 1983 he appeared in both *Macbeth* and *The Two Gentlemen of Verona* for the BBC *Shakespeare*, and the following year he played the Chorus in the BBC's ambitious productions of *Antigone* and *Oedipus Rex*. His cinema roles included appearances in *Who Dares Wins*, *Bullseye!* and *Oh! What A Lovely War*.

For devotees of fantasy television, John was a regular fixture: among his notable roles within the genre were the evil Spidron in *The Tomorrow People* (1973), the mysterious Link in *Children of the Stones* (1977), and both Mogdred and Merlin in *Knightmare* (1987-1990). His first appearance in *Doctor Who* was as the doomed factory boss Hibbert, struggling to overcome possession by the invading Nestenes in Jon Pertwee's 1970 début *Spearhead from Space*.

Again opposite Pertwee he played the querulous, other-worldly Draconian Emperor in 1973's *Frontier in Space*, but it was two years later that he gave the performance for which he is perhaps best remembered by *Doctor Who* fans. Tackling the dual role of the sardonic Duke of Forgill and his alien *doppelgänger* Broton in 1975's *Terror of the Zygons*, John provided a positive masterclass in how to wring humour, menace and depth from a *Doctor Who* villain, and all this despite his misgivings about the Duke's accent: "You see, as a laird I would have been sent away to Eton or suchlike to be educated," he later explained. "So, far from having a Scottish accent, I would most likely have spoken with quite a 'proper' one. However, Douglas Camfield wanted a Scottish brogue..." It is a mark of his meticulous acting style that John devised a plausible background to reconcile the character with the director's wishes: "I was to be the second son of the family. The first son, who had been educated at Eton, had been killed and I'd had to take over the title. Being the second son, I was educated locally. Hence the accent I finally used was Scottish but with aspirations and pretensions to be English." The result is a deliciously wry, twinkling, sinister and endlessly watchable performance, and a worthy foil for Tom Baker's Doctor.

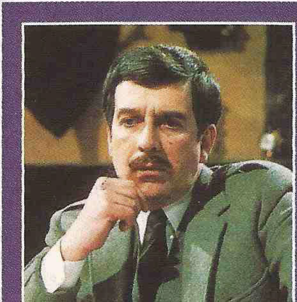
John's final appearance in *Doctor Who* came towards the end of the Tom Baker years, when he returned to play the aged consul Seron in 1981's *The Keeper of Traken*. Although not his favourite role, he relished the opportunity to work again with Tom Baker, recalling the star's glee as the cast recorded the first episode's cliffhanger: "When the director said 'Cut!', Tom turned to me and said, 'Isn't it wonderful – we've just made millions of children dive behind their cushions!'"

> *"In Terror of the Zygons, Woodnutt provided a positive masterclass in how to wring humour, menace and depth from a Doctor Who villain..."*

In later years John carved out a niche playing Oxbridge dons, bank managers, high court judges and other harrumphing authority figures in comedies like *Porterhouse Blue*, *No Place Like Home*, *Terry and June* and, perhaps most memorably, the hugely popular Granada series *Jeeves and Wooster*, making a comic feast of Bertie Wooster's oft-seen and permanently apoplectic nemesis Sir Watkyn Bassett. In the 1990s he appeared in shows as diverse as *Never Come Back*, *Wycliffe* and even *Harry Enfield*, as butler to the lottery-winning Wayne and Waynetta Slob. His last role before his retirement was in the 2000 film *Dragonheart: A New Beginning*.

John Woodnutt holds a special place in the heart of this particular actor, for I was fortunate enough to work with him on my first repertory theatre job – *An Ideal Husband* at Plymouth Theatre Royal, in which he provided a comic tour de force as Lord Caversham – and it was John who took me under his wing, showed me the ropes and proposed me for my membership of Equity, the actors' union. "I hope you have a long and happy career," he smiled as he signed the form. Few young actors dare hope for a career as long or as distinguished as John Woodnutt's, but the fact that so many of us enjoy such happy ones is to the credit of people like John, whose wisdom, generosity of spirit and impeccable old-school courtesy – and of course his formidable talent – meant that he was adored both within and without the profession. He will be greatly missed.

NICHOLAS PEGG



Following the sad news of John's death, **DWM** *was contacted by actor Nicholas Courtney, who played Brigadier Lethbridge-Stewart in* Doctor Who *between 1968 and 1989. Nicholas wanted to share his own memories of John with* **DWM** *readers:*

I FIRST MET JOHN WOODNUTT WHEN I WAS A SCHOOLBOY AT the English School, Cairo, Egypt, in 1947. He was directing a production of *Pygmalion* which played at various schools in Cairo. When the actor playing Doolittle was taken ill, John replaced him, and so could not do a walk-on part, which had been the original idea. Since I had already been in various school plays, I was drafted in to play the walk-on part. I was delighted – particularly since I was required to smoke on stage in front of all those teachers. Wonderful!

John was in quite a few *Doctor Whos* – at least two with myself, *Spearhead from Space* and *Terror of the Zygons*. I shall never forget the sight of John dressed as Broton, the leading Zygon, doing the *Times* crossword with a pair of half-moon glasses on the end of his Zygon nose!

John was an active member of the Actors Church Union, as indeed am I. At his funeral service, much emphasis was made of how he valued words, and in all his directorial activities, he was a great help to the younger actors.

He was a good friend with a wonderful sense of humour. He will be missed by many.

NICHOLAS COURTNEY

COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the next month.

MARCH

■ SATURDAY 4

TV Doctor Who: Inferno by Don Houghton [Third Doctor, Liz and the Brigadier] *UKTV Gold*

■ SUNDAY 5

TV Doctor Who: Terror of the Autons by Robert Holmes [Third Doctor, Liz and the Brigadier] *UKTV Gold*

■ SATURDAY 11

TV Doctor Who: The Mind of Evil by Don Houghton [Third Doctor, Liz and the Brigadier] *UKTV Gold*

■ SUNDAY 12

TV Doctor Who: The Claws of Axos by Bob Baker and Dave Martin [Third Doctor, Liz and the Brigadier] *UKTV Gold*

■ SATURDAY 18

TV Doctor Who: Colony in Space by Malcolm Hulke [Third Doctor, Jo and the Brigadier] *UKTV Gold*

TV Doctor Who Weekend: Rose, The End of the World, The Unquiet Dead, Aliens of London, World War Three, Dalek by Russell T Davies, Mark Gatiss and Robert Shearman [Ninth Doctor, Rose, Mickey, Jackie and Adam] *UKTV Gold*

■ SUNDAY 19

TV Doctor Who: The Dæmons by Guy Leopold [Third Doctor, Liz and the Brigadier] *UKTV Gold*

TV Doctor Who Weekend: The Long Game, Father's Day, The Empty Child, The Doctor Dances, Boom Town, Bad Wolf, The Parting of the Ways by Russell T Davies, Paul Cornell and Steven Moffat [Ninth Doctor, Rose, Mickey, Jackie , Adam and Jack] *UKTV Gold*

■ SATURDAY 25

TV Doctor Who: The Curse of Peladon by Brian Hayles [Third Doctor and Jo] *UKTV Gold*

■ SUNDAY 26

TV Doctor Who: The Sea Devils by Malcolm Clarke [Third Doctor and Jo] *UKTV Gold*

■ THURSDAY 30

DWM Issue 368 *Panini Comics* £3.99

■ ALSO THIS MONTH

SARAH JANE SMITH

CD Doctor Who: Time Works by Steve Lyons [Eighth Doctor, Charley and C'rizz] *Big Finish* £14.99 [See *Audio Adventures*, page 58]

CD Sarah Jane Smith 2.2: Snow Blind by David Bishop *Big Finish* £10.99

BOOK Doctor Who: Short Trips – Farewells Edited by Jacqueline Rayner *Big Finish* £14.99

APRIL

■ MONDAY 11

DVD Doctor Who: Genesis of the Daleks by Terry Nation [Fourth Doctor, Sarah and Harry] *BBC DVD* £19.99

DOCTOR WHO
THE KINGMAKER

■ ALSO THIS MONTH

CD Doctor Who: The Kingmaker by Nev Fountain [Fifth Doctor, Peri and Erimem] *Big Finish* £14.99

All dates subject to change at short notice. Prices quoted are RRP only.

David Tennant joins BBC Audiobooks to read three new novels...

SOUND OF TEN!

BBC BOOKS
DOCTOR WHO
The Stone Rose
BY JACQUELINE RAYNER
BBC BOOKS
DOCTOR WHO
The Feast of the Drowned
BY STEPHEN COLE
BBC BOOKS
DOCTOR WHO
The Resurrection Casket
BY JUSTIN RICHARDS

FURTHER TO LAST ISSUE'S NEWS THAT BBC Audiobooks will be releasing three 'talking books' versions of the forthcoming Tenth Doctor novels from BBC Books, it has been confirmed that David Tennant himself will be narrating the adventures.

As well as the stories themselves – *The Stone Rose* by Jacqueline Rayner, *The Feast of the Drowned* by Stephen Cole and *The Resurrection Casket* by Justin Richards – the CDs will also include special bonus material featuring children asking the Doctor everything they've ever wanted to know about life as a Time Lord.

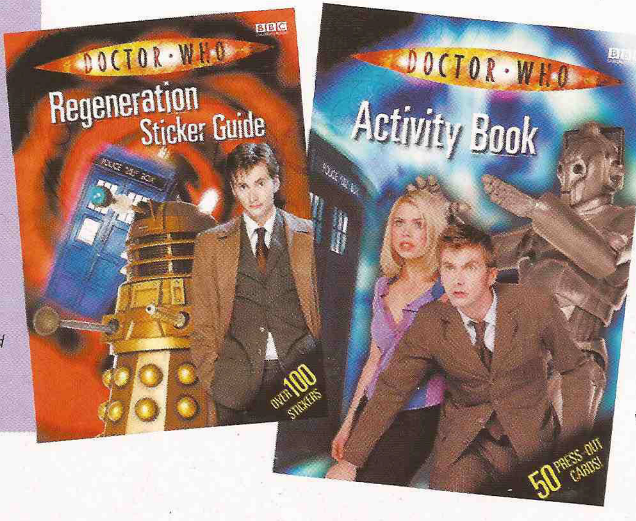
Commissioning editor Kate Walsh tells **DWM**, "I'm absolutely delighted that David will be reading these three books for us, not only because you'll be guaranteed a cracking listen with him bringing the stories to life but also due to how special it will make the audio books for fans of the TV series. It was very important to us that these releases appealed to these fans as well as our established audio book buyers, and having David means we can include some added extras for those interested in hearing more about him, on top of the terrifically exciting stories. They will make fantastic publications!" The CDs are tentatively planned for July, alongside the print editions of the three novels. As with the first six novels, the books will be numbered in 'Gallifreyan' on the spine. *The Stone Rose* is Book 7, *The Feast of the Drowned* is Book 8, and *The Resurrection Casket* is Book 9. They are due to be published on 25 May, alongside Justin Richards' second 'Monster' book, now called *Aliens and Enemies*.

Meanwhile, BBC Audiobooks has confirmed another special *Doctor Who* release. In a double-CD feature, Nicholas Briggs – the voice of the Daleks both on television and in the Big Finish audios – traces the history of the Doctor's deadliest enemies.

Packed with extracts from their many TV appearances, *The Dalek Conquests* covers every encounter the Doctor has had with his nemeses, from their very first meeting on Skaro to their battle at the end of the 2005 series. It also discovers where the Daleks come from, why they are bent on universal domination, and who was behind their original creation.

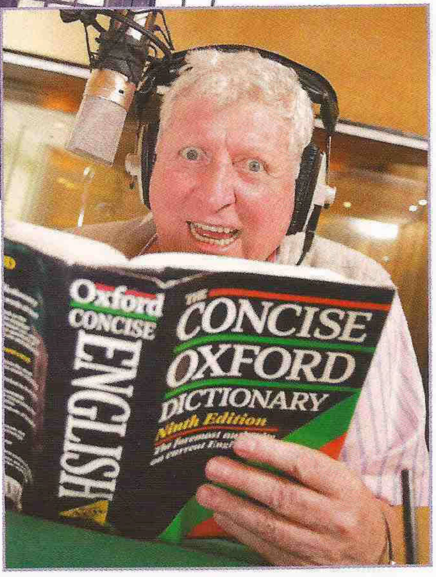
Commissioning editor Michael Stevens tells us, "This is the perfect way for fans new and old to uncover the fictional history of the Doctor and the Daleks. Since 1963 they've been encountering one another on our screens and it's great fun to have that story told as one long saga. Nicholas came to our studios to record his linking material in December, and hearing him recreate the authentic Dalek sound was spine-chilling!" *The Dalek Conquests* is scheduled for release on 1 May 2006, priced £13.99.

FINALLY, BBC CHILDREN'S books has also confirmed two further publications coming in May, to add to the range for younger readers. The *Doctor Who Activity Book* (containing 50 press-out cards) and the *Doctor Who Regeneration Sticker Guide* (with over 100 stickers) will both retail at £3.99.



BEYOND THE TARDIS

DOMINIC MAY tells us what Doctor Who's movers and shakers have been up to away from the series...



TENNANT IN COURT

David Tennant will be seen as star witness Richard Hoggart in BBC Four's *The Chatterley Affair* in March, directed by **James Hawes** with **Julie Gardner** an executive producer. The Andrew Davies-scripted drama, covering a fictional account of the *Lady Chatterley's Lover* Penguin Books 1960 obscenity prosecution as seen through the eyes of two of the jurors, will later be repeated on BBC Two. As David was only granted 24 hours away from *Doctor Who*, one inaccuracy will be apparent – Hoggart did not actually have sideburns. Tennant appeared in *Home Edinburgh*, a one-off stage production written by pre-teens, at The Queen's Hall, Edinburgh on 25 February, to help launch the National Theatre of Scotland. *Ripley's Gold* will be the *Blackpool* sequel, in which a cameo from David as DI Peter Carlisle is expected. *Harry Potter and the Goblet of Fire*, with David as Barty Crouch Jr, is released on DVD on 7 March.

BILLIE'S NEW WAVE

Billie Piper is among diverse celebrities supporting exhibition Art Wave by creating artwork especially for display at Belfast City Hall from 24 to 29 April, to later be auctioned off for Northern Ireland charity Wave, benefiting a Belfast based victims' support group.

THE ICE WARRIORS

ITV1's skating competition *Dancing on Ice* has been hotting up over the past few weeks, with **Bonnie Langford** and **John Barrowman** setting the pace for the other celebrity contestants. Bonnie was voted 1st, 1st, 2nd and 1st by the judging panel over the first four weeks, while John was voted 2nd, 2nd, 1st and 3rd. Sadly, despite his success with the judges, the British public was not quite as supportive to John, and he was voted out in week four. We say he was robbed! Tying-in, Barrowman appeared on ITV1's *The Five O'clock Show* and LBC's *The Alison Bell Show*. Meanwhile Langford has teamed up with Sandi Toksvig to periodically present the ultimate one-woman show (featuring both of them!), *Short & Curly*. March dates are Hornchurch Queens Theatre (9), Tring Court Theatre (16), Newbury Corn Exchange (18) and Shrewsbury Music Hall (29).

MONARCH OF THE TEXT

Tom Baker, whose vocal tones were voted fourth most recognisable in a recent poll (behind the Queen, Tony Blair and Margaret Thatcher), became the voice of BT Text for three months from 31 January, having spent 11 working days recording 11,593 varying phrases. He said, "What appeals to me is the thought that I will be bringing good news to people whether it is a cheeky message, a birthday greeting, or just a quick hello. Whatever it is, hopefully my voice will bring a smile to people's faces." He was also voted fourth most eccentric star in a poll run by the BBC's *Homes and Antiques Magazine*, behind winner Bjork, Chris Eubank and David Icke, but ahead of Ozzy Osbourne. He appeared on ITV1's *Today with Des and Mel* on 1 February.

COMPUTER SAID NO

Last year it was reported **Colin Baker** was in the third series of *Little Britain*. Unluckily his sketch was among many dropped due to lack of room across the six episodes. However the work is not lost and will be included as an extra on the expected October DVD release.

ROMANA AND THE ROCKET MAN

Mary Tamm has filmed a pop video with Elton John and The Streets playing an *AbFab* Patsy Stone-type character. In April and May she tours the Far East as Amanda in *Private Lives*. **Katy Manning** is at the StageDoor Dinner Theatre, Brisbane, reprising one-woman show *Me and Jezebel* until 25 March. **Jean Marsh** is touring in Alan Bennett's *The Old Country* as Bron, long-suffering wife of an old British spy exiled in the Soviet Union – the cast includes *Remembrance of the Daleks*' **Simon Williams** as Duff. **Caroline John** starred as Mildred Asher, the fictional representation of Lynn Redgrave's grandmother, in *Nightingale* at the Hampstead New End Theatre. **Kate O'Mara** is touring until June as Lady Angkatell in murder mystery *The Hollow*.

GANGSTER RAP

Tying in with the DVD release of **Philip Martin**'s *Gangsters* on 24 April, the National Film Theatre is hosting *An Illustrated Talk with Philip Martin* on 2 March.

QUICKIES

Kidulthood, the film written by and co-starring **Noel Clarke** as Sam, opened at UK cinemas on 3 March; **Peter Davison** returned as Dr Anthony Webster in the third series of Radio 4's *Rigor Mortis*, which completed on 2 March. **Bruno Langley** plays Jason Parker in the new series of BBC One's *Dalziel and Pascoe*. **Verity Lambert** is a guest at Kaleidoscope's Stourbridge Town Hall event on 4 March. **Stephen Fry** was the subject of BBC Two's *Who Do You Think You Are?* on 25 February. **Stephen Gallagher**'s *Eleventh Hour* was screened by ITV1 in January and February.

OBITUARY

Leonard Lewis, who oversaw the *EastEnders* scenes in 1993's *Doctor Who Children in Need* special, *Dimensions in Time*, died on 2 December aged 78. BBC Wales designer **Steve Absolum**, who worked on *Attack of the Graske*, went missing on 26 December while swimming off the coast of Columbia and has been pronounced dead aged 32.

GARY DOWNIE

Gary Downie, who died on 19 January after a long battle with cancer, worked on Doctor Who for several years as the show's Production Manager in the 1980s, and was the long-term partner of former series produer John Nathan-Turner. Big Finish producer and former DWM Editor Gary Russell remembers him:

I CAN'T RECALL EXACTLY THE FIRST TIME THAT I met Gary Downie, but I can clearly remember the first time he chose to make a disparaging, but amiable (I hope!), comment about me – in 1986, in front of about 200 people at a *Doctor Who* convention in Manchester!

Which pretty much summed Gary up – always up for a laugh or a wicked prank or just some general teasing. Occasionally it would get out of hand – Gary was never quite one for knowing that he'd not only crossed the line, but that the line had receeded into the distance ten minutes previously. But he could nearly always be gracious and apologetic if he thought he'd upset someone. He and JN-T were a bit like a cabaret double-act, not guaranteed to always be rip-roaringly funny, but usually there were more than enough laughs to make for a memorable evening in the convention bar.

Then there were the times when I saw Gary in his and John's London flat, watching *Doctor Who* videos (researching things like the *Tom Baker Years* video. It *was* work, honest!). While John and I were identifying each actor who needed to be paid, Gary would be there with some pithy quip, caustic comment or outrageously bitchy anecdote about them.

I last saw Gary in the street outside the Big Finish offices (our homes are in the same suburb) shortly after the interview he did for this magazine was printed in 2004 – and I suggested that, coming so soon after John's death, maybe Gary hadn't presented himself in the best light. But he didn't seem to care. "It's 100% me," he said. "Or 100% me at that particular moment! So if I offended anyone, sod 'em – they know what I'm like."

And that was Gary. Either with John at his side or without, he never truly cared what people thought about him, so long as he could make them laugh, gasp or feel outraged.

GARY RUSSELL

DWMAIL

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Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

There was one thing about our massive 28-page feature on *The Christmas Invasion* that attracted more comment than anything else. Can you guess what?

> "There has been a huge progression for Mickey and Jackie – it's been quite a journey for them..."

SANTA'S REAL, OKAY?

Despite buying **DWM** since issue 150, I've never written in before (for some reason it's customary to begin letters like this!). I never thought that my first letter would be to advocate censorship, and even less to advocate censorship of a writer I admire so much as Russell T Davies. But it's clear that a younger audience is now reading **DWM** thanks to Russell's new series, so it seems a bit harsh to state, categorically and as fact that there is no Father Christmas [**DWM** 365]!

I'm a staunch atheist myself, but at the same time, the Doctor isn't the only magical character that kids need in their lives! If there's room for the guy in the police box, then there's equal room for the fat man with the flying reindeer!

Besides, of *course* he exists, he got Rose a red bicycle when she was 12, remember? It's *canon*!

DAVE DUNTON E-MAIL

Loved **DWM** 365 naturally, though one thing had me scratching the old noggin. Russell Davies saying he doesn't believe in Father Christmas because he's a 'born atheist'. An odd way to think of the bearded gentleman! I have a vision of a wee Russell being dragged to the Church of Father Christmas, blubbing all the way. Weird.

Oh, and for the little lads and lassies out there, Father Christmas *does* exist, and anyone who says he doesn't is a moaning minnie! So there!

JOSH PUNNELL E-MAIL

Well, for what it's worth, everyone at **DWM** believes in Father Christmas. This Christmas, Santa brought Clay a new Gameboy Advance and some Lego, while Tom got some lovely mittens and a toothbrush. So don't go telling us he isn't real!

ATTENTION TO DETAIL

While the 28-page *Christmas Invasion* feature was both entertaining and informative, it does raise a rather minor niggle. If you intend to go into that much detail in your features about each of the 13 episodes in Series Two, will you be finished with Series Two by the time Series Three starts? Let alone the 2006 Christmas Special!

STEPHEN MILLER E-MAIL

The feature on *The Christmas Invasion* was something of a special case, Stephen. As the episode was something of a one-off, with no episode the following week, and marked the arrival of a new Doctor, (plus, of course, the fact that there wasn't a full episode of *Doctor Who Confidential* to follow it), we thought we'd go into a little more depth than usual. Glad you enjoyed it!

HAIL NOEL & CAMILLE!

With all the (deserved) plaudits given to David Tennant and Billie Piper for *The Christmas Invasion* [*DWMail* 366], I really want to mention Noel Clarke and Camille Coduri. There has been a huge progression for Mickey and Jackie – from the comedy cowards of *Rose* who resented the Doctor, to brave friends who care and protect him even though he has changed out of all recognition. It's been quite a journey for the characters. The scene where Jackie holds an overnight vigil at the Doctor's bedside says it all.

I hope that whether or not Billie stays after Series Two, the characters of Jackie and Mickey will remain a constant part of *Doctor Who* for a third year.

JAMES VAN-DER HEIDEN E-MAIL

HIGH SCORER

I've been meaning to write this letter for some time now. The reason that I am writing this e-mail is to praise **DWM** on the quality of the reviews section. In one of the recent issues of *Dreamwatch* magazine they gave several episodes of *Doctor Who* ridiculous ratings. *Father's Day* was given a 2 out of 10 and *Bad Wolf* a 4! I think someone must have been watching the wrong channel.

At least **DWM** can provide professional reviews that reflect the work of everyone involved!

JOHN WILLIAMS SCOTLAND

BABIES LOVE IT TOO!

With all of the lovely letters about kids who love *Doctor Who*, I thought I'd throw my story in as well. My 14-month-old daughter, Kendall, has grown to love the series. It started at six or eight months, when she would watch the titles and try to catch the TARDIS as it whizzed by. As the months went on, she became a big fan of the Daleks and demanded to hear from my talking Dalek toy as we passed by it.

Now, the only way to change her clothes or diaper is to turn on *Doctor Who*. Ordinarily, she would be a flurry of action and running around the room, but when that familiar tune comes on, she lays perfectly still and watches with rapt attention. Just imagine what will happen when she understands more of what's going on!

KEN HOLTZHOUSER E-MAIL

DOCTOR DOWN UNDER

I am a younger *Doctor Who* watcher, and I also live in Australia. It has been hard to keep up with **DWM** as it is imported, and I only have four magazines. In Australia, at 6:00pm every weekday, they show the old *Doctor Who* episodes, so I've become quite a fan! I think that the new series is as good, if not better, than the old ones. I especially like Rose and the way she is so different from all the other companions – she seems to share a link with the Doctor. I thought the Daleks, were as wonderful and as thrilling as ever, and I especially like the idea that the Daleks 'know' the meaning of blasphemy.

In some of the old episodes there were things that weren't understandable, like at the end of *Paradise Towers*, scrawled on the wall, there were the words 'Pex Lives'. But the new series is wonderful, and I hope it goes on forever!

LAURA (10) AUSTRALIA

SWING TO THE SIXTIES!

Carrying on with the current row over the mix of features in **DWM**, I'm a new fan (aged 18) and I'd like to see a bit more of the classic series in the mag. Especially the murky old black and white ones from the Hartnell and

We also heard from… **PAUL TAPNER:** "Just a note to say that it was a nice surprise to open the latest issue of **DWM** and see the illustrations have returned to the audio previews. I really missed those so it's great to have them back." **JAMES GEORGE:** "Has anyone else noticed the scary similarity between the sets for the new TARDIS interior and *Who Wants to Be a Millionaire?*. Have a look. It's true, I tell you! They're practically interchangeable!" *Hmm, not sure we can quite see where you're coming from there, James! And finally,* **ANDREW LIDDELL** *on Doctor Who's recent awards show successes:* "I'm slightly concerned that RTD's fabulous alternate reality will start irrevocably altering our own if we're not very careful. He needs to wake up before it's too late!"

Troughton eras. After absorbing everything I could on the new series, I invested in a copy of *The Web Planet* on DVD. It's so spooky and weird and nothing like anything on TV these days. Now I'm hooked! (Sorry, no crayon Zarbi drawing to go with this email, but I'm working on one!) Maybe you could 'bleat on about the past', just a *bit* more each month. To show us new people what we've missed. Even *The Time Team* seems to disappear every few months.

KEVIN BIRNIE E-MAIL

Hope you enjoyed the Maureen O'Brien interview last issue, Kevin. And don't worry, **DWM** is planning to keep up its coverage of all aspects of *Doctor Who* – new and old!

KEEP KIDS OUT!

May I suggest you produce a separate issue of **DWM** for kids in order to keep their stuff separate to our 'adult' issue? Like many other readers I am bored of their letters taking over the magazine, as their cartoons and opinions are of no interest to us adult fans. Please give this some thought – fans of all ages would be able to read both magazines as long as they only submit letters to the magazine for their own age group.

MICHELE NICHOLS (38) LEWES

As you'll have probably seen by now, Michele, the BBC's *Doctor Who Adventures* comic launches this spring – but **DWM** isn't about to turn its younger readers away. Anyway, over 99% of our adult readers who've written in have said that they enjoy the reactions from children. So there!

WHAT ABOUT GIRLS?

I was interested to hear about the new comic, *Doctor Who Adventures* [**DWM** 365] but was slightly confused by the statement that it will be aimed exclusively at boys. What about all us girls who have come to the series over the past year? Did Kate Orman's *Girls Allowed* feature in **DWM** 362 count for nothing? At least **DWM** doesn't seem to discriminate in this way! C'mon, say it ain't so!

SHARON KILKLINE SUFFOLK

I was most upset when I read your article on *Doctor Who Adventures* [**DWM** 365], which I am looking forward to buying. I wanted to ask about the part where it said that the magazine is aimed at 6-12-year-old boys. I am a 12-year-old girl who is a big *Doctor Who* fan, who buys **DWM** every month, and has a large collection of *Doctor Who* items. So remember, young girls can be *Doctor Who* fans as well as boys!

PS I think the new Doctor is great!

EMILY JOYCE (12) E-MAIL

We passed these messages on to *Doctor Who Adventures*' Assistant Editor, Moray Laing, who tells us, "When *Doctor Who Adventures* arrives it will be full of fun and adventure for boys AND girls – so please don't worry, and we look forward to seeing you all there…"

QUESTION TIME

The Christmas Invasion was brilliant! I loved every minute of it and can't wait for the new series. I have a few questions. Will the Daleks be returning next series or in the Christmas Special? I haven't heard any news about them returning. Can you print a picture of the Third Doctor and Jo Grant in the TARDIS? And can you print a front cover with all ten Doctors on? Please, please, *please* can you publish my letter?

TOM SIMPSON (13) EMAIL

Consider yourself published, Tom. Here's a picture of the Third Doctor and Jo for you, but we can't promise a cover with all ten Doctors on – we're not sure there'd be room! As for the Daleks, well, we can't believe we've truly seen the last of them, but we've no news yet as to when they'll return. But this is *Doctor Who* – anything can happen!

ROGER THAT!

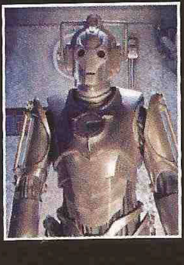
Please tell me Panini is planning to collect all the totally brilliant *Off the Shelf* art of Roger Langridge into a beautiful, full-colour, glossy publication. Believe me, it would sell!

BRAD TRURAN SYDNEY

No plans at the moment, I'm afraid, but you never know. Roger has found himself hugely busy recently, and his work has been much in demand – so sadly he's decided to stop doing the *Off the Shelf* illustrations. Over the past few months he's been working for Marvel US (there's posh!), and he's just had his own one-off comic published, *Fin Fang Four*, written by none other than **DWM** comic strip author Scott Gray! So we'd like to thank Roger for all his wonderful illustrations over the past five years (and 67 issues!) and welcome up-and-coming artist Ben Willsher as the new *Off the Shelf* artist. A round of applause for both Roger and Ben, if you please!

COMING IN DWM 368

THE COUNTDOWN BEGINS!



NEW NEW SERIES

It's almost here! As the launch of the new series fast approaches, **DWM** previews the first two episodes, *New Earth* and *Tooth and Claw*…

◀ CYBER MAN

Writer Tom MacRae chats about the daunting task of resurrecting those silver giants, the Cybermen, in our latest *Script Doctors* interview!

GARDNER'S QUESTION TIME

DWM catches up with the busiest lady in television, *Doctor Who* and *Torchwood* executive producer Julie Gardner…

HOME SWEET HOME

The Doctor finds himself in unlikely company in a complete comic strip, *The Lodger*, by Gareth Roberts and Mike Collins.

PLUS

More new series exclusives in *Gallifrey Guardian*; Sorvad answers another batch of your questions in *Matrix Data Bank*; *The Time Team* return for *The Horns of Nimon* and *The Leisure Hive*; and even more besides…

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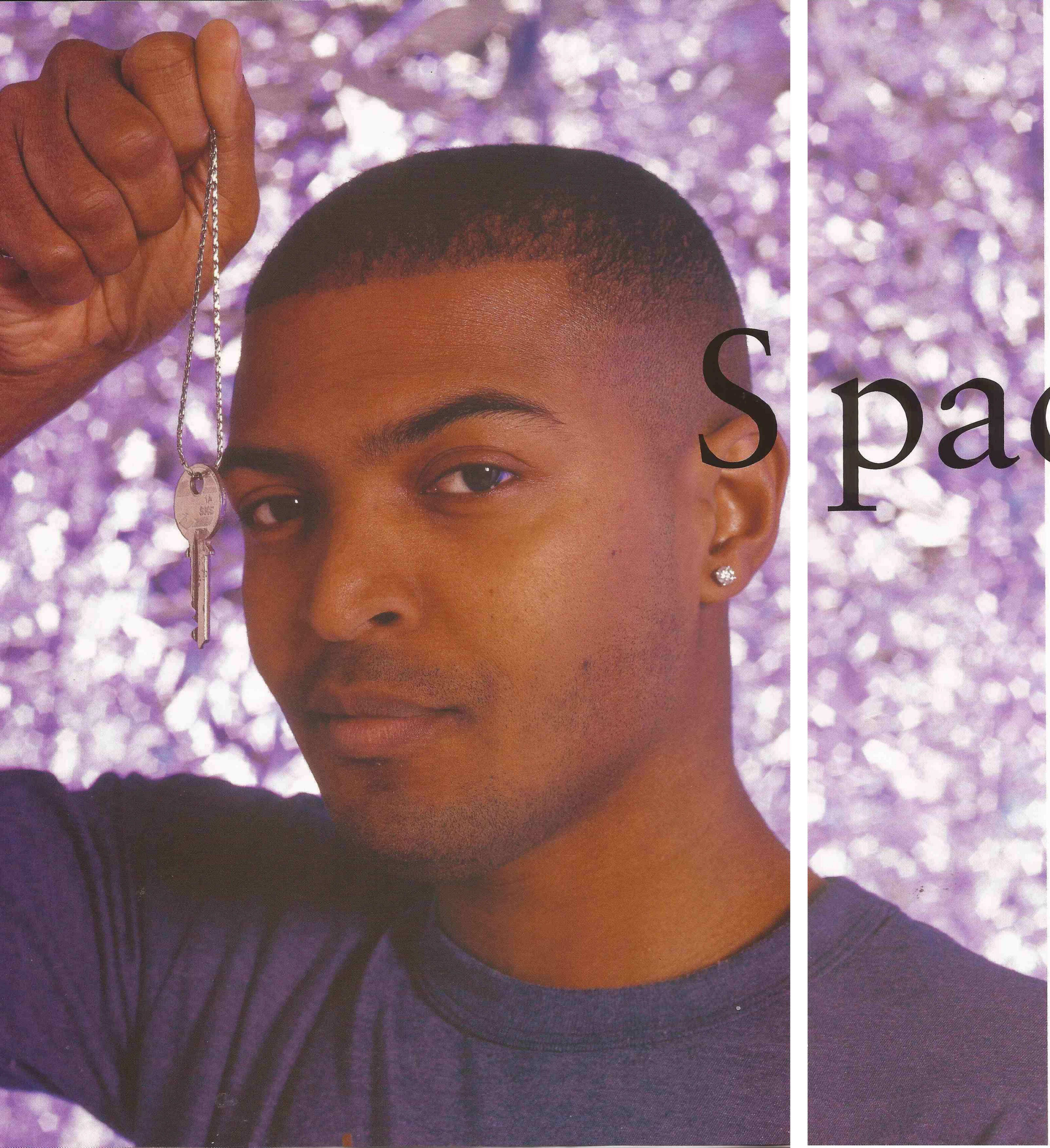


Interview by **Benjamin Cook**
Noel Clarke photographed exclusively for **DWM** by **John Carey**

The Urban Spaceman

Noel Clarke knows that he's lucky to be alive. In January last year, he and four friends were on a road trip around the American Southwest, travelling between Utah and Arizona, when their car slipped on black ice, narrowly missed an oncoming vehicle, veered off the motorway and down a bank, flipped and rolled several times, and smashed into a tree! Miraculously, all five travellers escaped unharmed.

"At the moment it happened," says Noel, "what I remember most is the silence. You hear the initial crunch of metal hitting rock, and then you hear nothing else. It seems like everything in the world has stopped. It's weird. It was just silence 'til I asked if everyone was all right. It took a while for anyone to answer – I guess they were all in shock – so I thought everyone was dead. I was in the passenger seat, so I couldn't turn around to check. Eventually, they said, 'Yeah, we're all right,' but we didn't know if we were on the edge of a canyon, cos it was dark outside. I climbed out of the window to have a look, and then helped get everyone else out… It taught me how calm I can be in a crisis. My girlfriend was stuck inside, so I had to climb back in and rescue her. And then I went back in again for my Nintendo DS."

You had a near-death experience, but still you climbed back in for your Nintendo DS?

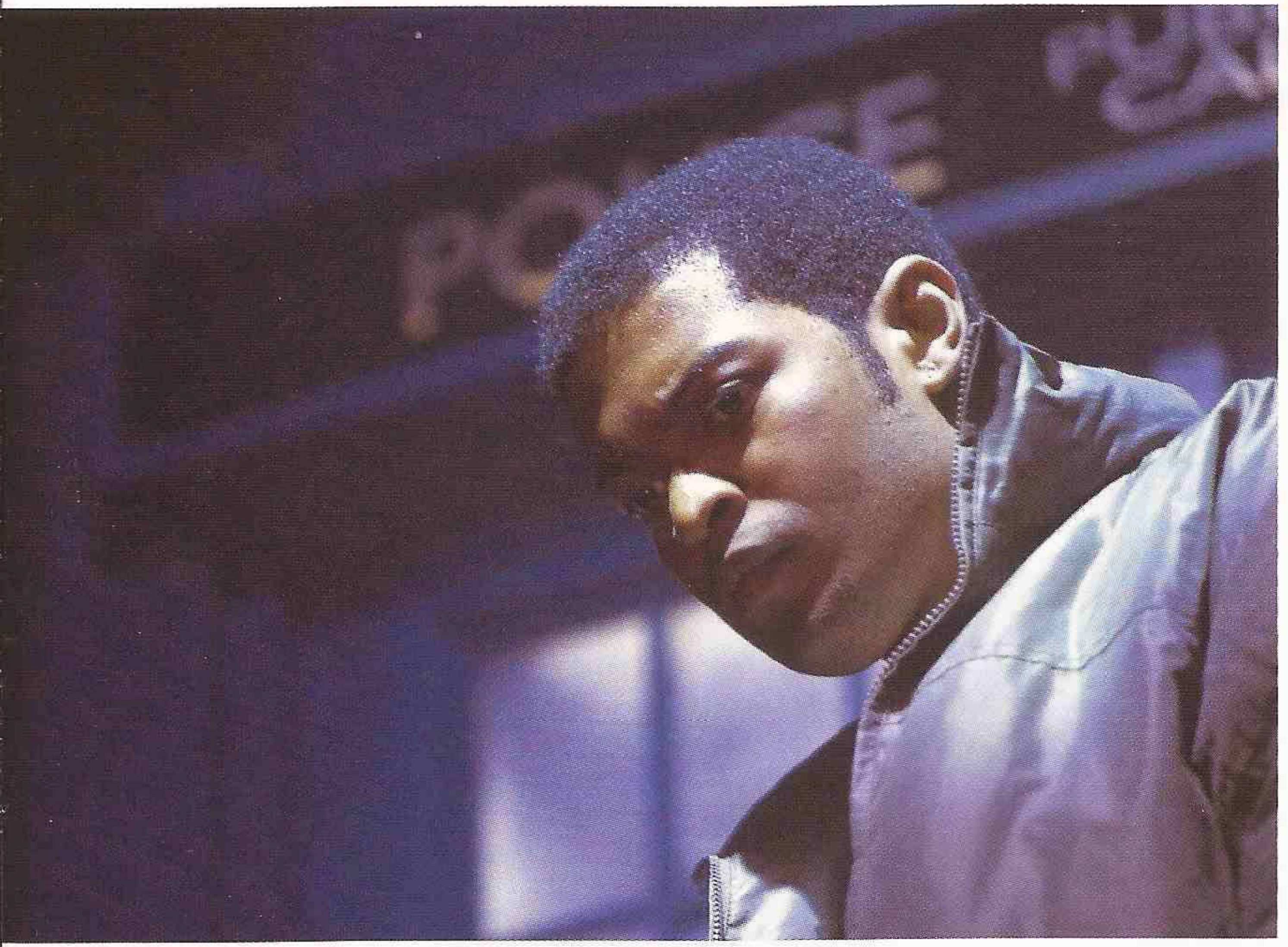
"Dude, I'd just bought that thing! I wasn't going to leave it in there. But I got my priorities right: girlfriend was out first. We were in the middle of nowhere, no phone service, it had just started snowing… When the Utah State Police and Highway Patrol arrived, the policeman said it was the worst accident he'd seen in 18 years where no one had died. He'd seen worse accidents, but none where there were no fatalities. Five of us walked away without a scratch. That was more than lucky. I don't know if it's a miracle. I'd like to think miracles are saved for better things, like babies surviving earthquakes."

Less than a fortnight after the crash, Noel was back at work on *Doctor Who*, shooting Episode 11, *Boom Town*, in ▶

> *'The policeman said it was the worst accident he'd seen in 18 years where no one died...'*

Noel Clarke

◀ Cardiff. “I didn't talk about it much to anyone, but sometimes, during filming, I did think, ‘Man, if I'd been just an inch to the left, maybe I wouldn't be here.’ It helped me sort of refocus. I always try to give 100 percent, but when I did my first three episodes, for various reasons that I'm sure we'll talk about later, my head wasn't in the place that it should have been. But coming back after the crash… I mean, you can see that there's a difference in *Boom Town* in terms of my performance. Mickey has more to do in that episode, but also I was more focussed, cos I realised that I was doing something that I loved and, only a week and a half earlier, I might not have been able to do *anything* ever again.”



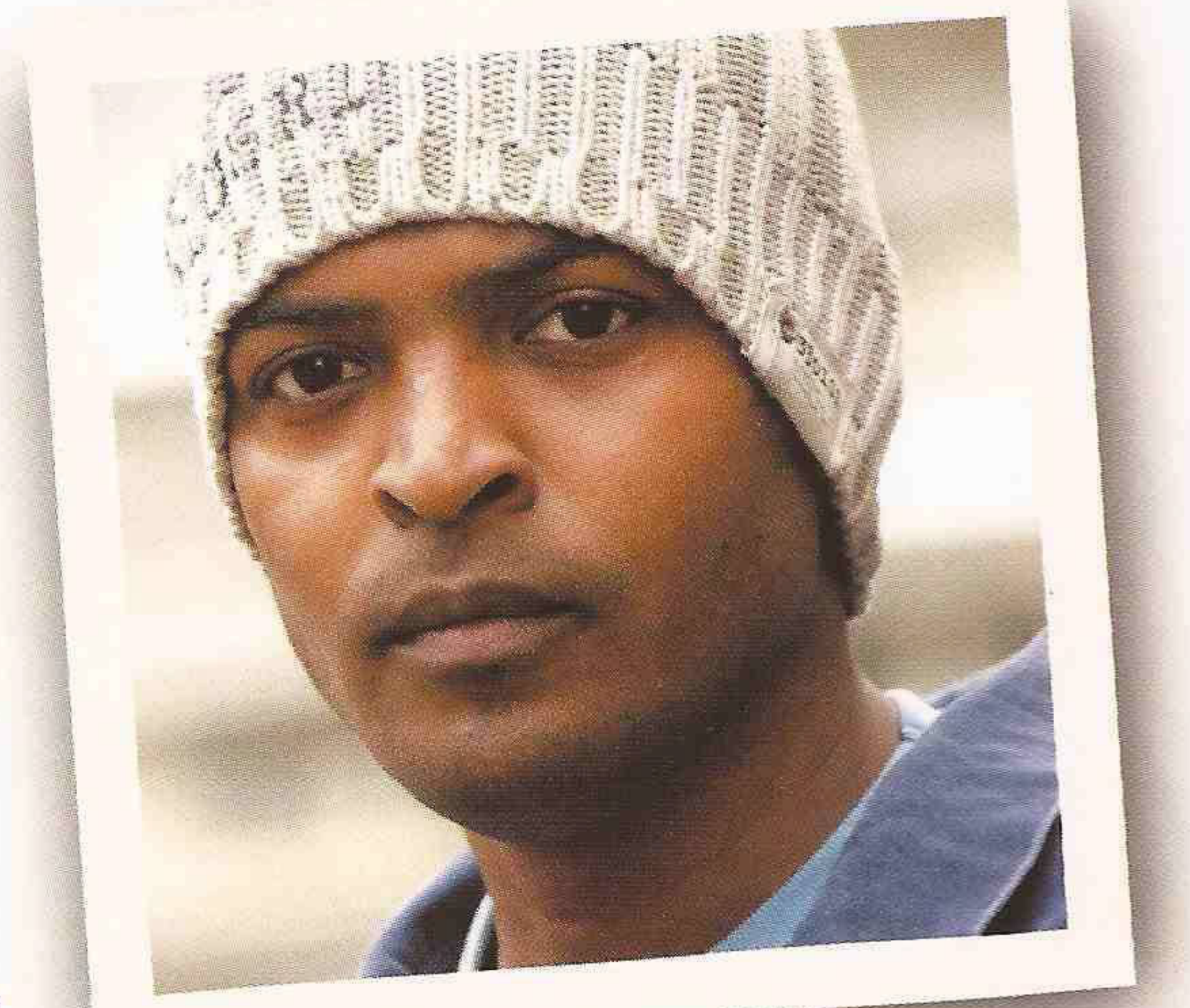
◀ …compared with his first appearance in *Rose*.

‘David Tennant is the nicest guy. I thought I was nice, but David makes me feel like a fraud!’

Exclusive **DWM** photo shoots don't come along every day, but what better excuse for a happy snapping session than to celebrate the impending promotion of Noel's on-screen alias, Mickey Smith, a regular guest character in Series One, to full companion status in Series Two? Mickey the Idiot, let loose in time and space! Who'd have thunk it?

“I'm going to frame this cover,” enthuses Noel, as photographer John Carey snaps and flashes away, “and I'm going to put it on my wall!”

BBC Three's *Doctor Who Confidential* team is also here, filming the whole photo shoot shebang for a future edition of their marvellous behind-the-scenes show. They've brought with them a great big threatening space gun, which Noel will be wielding in a certain episode of Series Two – and, of course, in our photo shoot. What larks!



▲ By *The Christmas Invasion*, Mickey has matured a great deal…

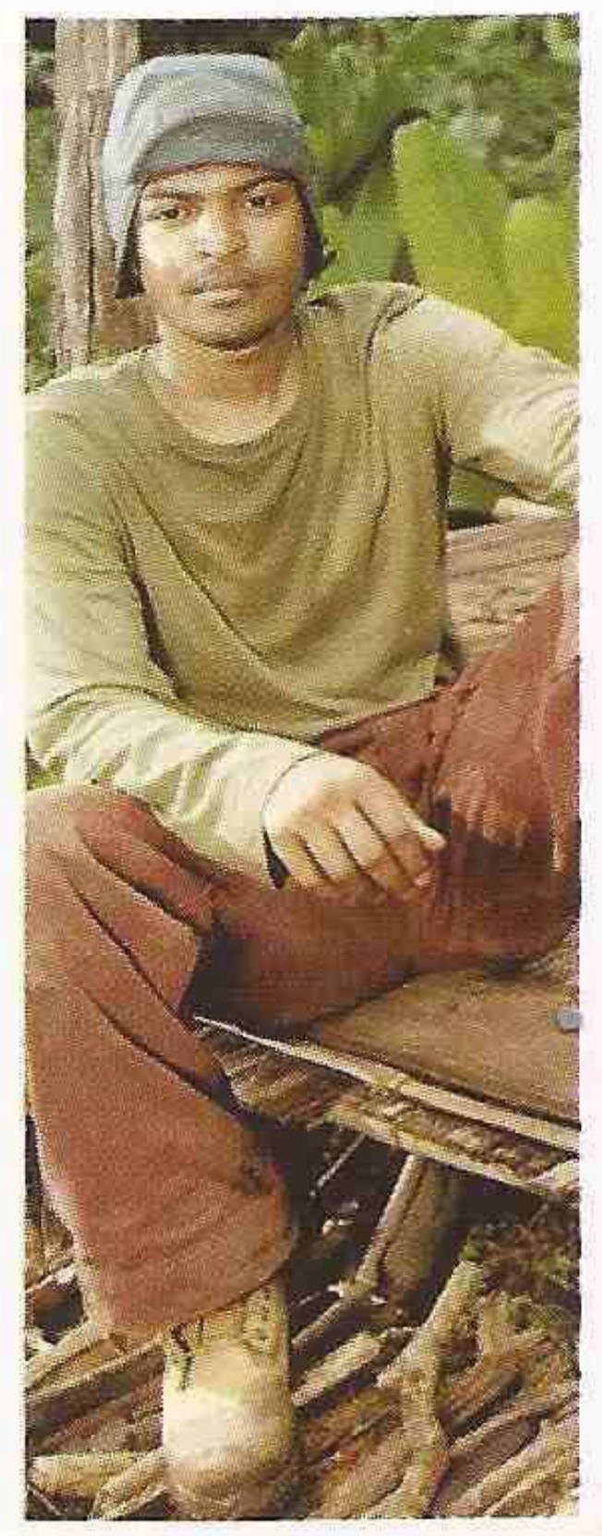
“Yeah, wow, I mean, I'm honoured, I really am,” says Noel, when I ask him how he feels about climbing aboard the TARDIS, “that Russell [T Davies, the head writer] thought there was enough life in the character – and, indeed, myself – to allow Mickey to travel with the Doctor and Rose. I can't thank Russell enough for that, cos, to be honest, after the first series – I mean, I friggin' loved it, watching it as a fan, forgetting the fact that I was in it – but there were moments, particularly in my first three episodes, where I felt that I'd let people down, particularly myself, but also Russell, Julie [Gardner, executive producer] and Phil [Collinson, producer]. Maybe they didn't feel that? They've never said so. They've always been supportive. But, on Series Two, with all the work that I've done, which I'm so proud of, I think I've justified to myself – and to them – why I was given the part in the first place. When they brought back the show, they wanted some of the best actors they could find: Chris [Eccleston] and Billie [Piper] were two of the best in the country; Camille [Coduri, who plays Jackie] is well respected in the industry… but I've only been doing it for a few years. Even so, I'd won awards for my theatre work [in 2003, Noel won the prestigious Laurence Olivier Award for ‘Most Promising Newcomer’], and people were saying about me, ‘This guy's good!’ But I don't think I always showed that in Series One.

“I mean, I've looked at your poll,” he persists, referring to **DWM**'s 2005 Season Survey, “for popular guest actors, and Mickey is way down the list! For someone who was in five episodes, he shouldn't be.”

Mickey achieved a respectable fourth place, didn't he?

“What, out of four?” laughs Noel. “I think that's partly my fault. I'm man enough to know when I've done wrong or made mistakes, and I learn from them. I'm not one of these actors or actresses who says that they can't watch themselves; I watch myself and I learn from it. I watched the first series, and I know what I did well and what I didn't do well. The scripts were fantastic – you look at the Dickens episode, or ‘Are you my Mummy?’ – I mean, even I was frightened of the ‘Mummy’ kid! You wouldn't want that putting your hand through your letterbox, would you?”

We take a break as Noel nips off to do more photographs – some with his Olivier award, some with his Nintendo DS, some with a TARDIS key, and then some with his shirt off. He wouldn't flash his pecs for just any old mag, you know! It's cos he likes us. Well, actually, it's cos we threatened him with a big stick. But he did it, that's the main thing. Afterwards, we head to a nearby bar for some fizzy pop.



▼ Filming in Thailand for *Auf Wiedersehen, Pet*.

Noel's first three episodes – *Rose*, *Aliens of London*, and *World War Three*, all directed by Keith Boak – together made up *Doctor Who*'s first production block. Let's cut to the chase: what is it exactly that Noel doesn't like about his portrayal of Mickey in those episodes?

▲ Even fearsome space guns are no biggie for the new Mickey!

“A lot of it was over the top,” he considers, whisking his lemonade with a cocktail stirrer. “It was almost caricaturey. It wasn't played straight, I don't think. Some of it was played for laughs. I have no excuses, but I do have reasons. I'd just come off another job [BBC drama *Auf Wiedersehen, Pet*, on which Noel was a regular], which sort of clashed with this one. The production team had changed their schedule so that I could do one week in Cardiff and then head back to Thailand, where we were filming *Auf Wiedersehen, Pet*. I got off the plane from Thailand and started *Doctor Who* the very next day, on a week of night shoots. I had no rehearsal time, so I didn't really know the tone of what we were doing. I'd never met Chris before, or Billie, or Camille. I didn't realise it at the time, but my head wasn't where it should have been. I just wasn't ‘there’.”

He pauses for breath, and glances away.

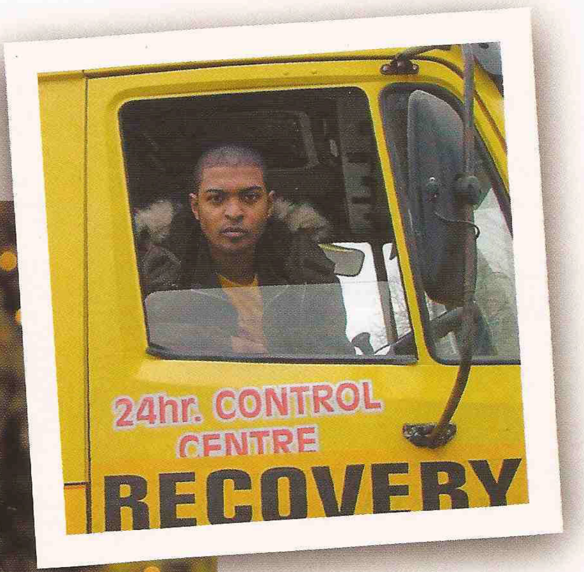
“Also, on *Auf Wiedersehen, Pet*, one of the seven main stars, Pat Roach, died while we were filming – literally, just died – and we'd done two years together on that show, so he was close to everyone. That affected me, and I was still thinking about Pat when I started on *Doctor Who*. It was kind of a distraction. I auditioned for [the BBC's] *Casanova*, which Russell wrote, at the end of that week, and it was the worst audition I've ever had in my life! I remember apologising to Russell the day after.

“If you watch *Aliens of London*, there's a scene in the TARDIS where Mickey comes in and the Doctor is underneath the console – it's the scene where Mickey says to Rose, ‘Are you gonna stay or what?’, and he nearly kisses her. Well, that was shot at a different time to the rest of the episode – it was a re-shoot at a later date – and I was a lot better. I was getting back to what I can do.”

In her recent **DWM** interview (“I didn't read it,” teases Noel. “Nah, I'm joking, I read it, I read it!”), Billie hinted that Mickey plays a particularly significant role in the second series. Would Noel care to elaborate?

“When they said that they wanted me to do the second series, I was never ▶

Noel Clarke



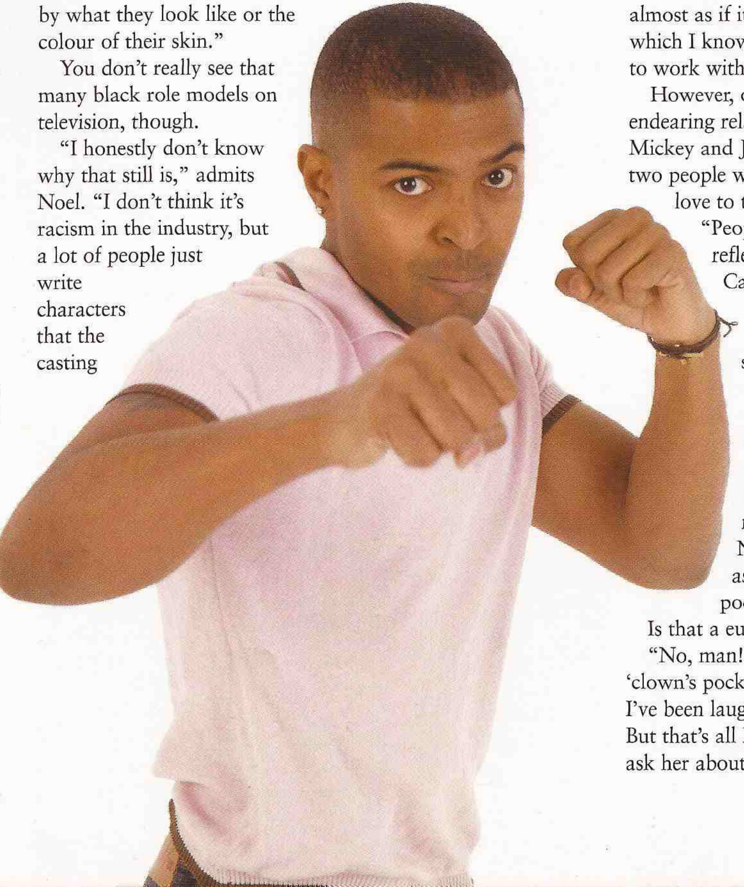
▲ *Mickey and Rose – their love has spanned all of time and space. Sort of. But he's certainly handy with a pick-up truck in a tight squeeze...*

◀ going to say 'no' – I definitely wanted to do it – but I wanted to know where the character was going," he explains, "so we went out to dinner, Camille, myself, Phil, Russell and Julie, and Russell told me his ideas. When he told me what he wanted to do with the character, I was like, 'Hell yeah! I'm not going to miss this for the world!' Russell is a genius. He's given me some of the best material I've ever had in my life. For him to not only bring back Mickey for Series Two, but also continue the development of the character to a point of so much excitement, is a testament to his belief in my ability. To have the support of a guy like that is amazing. Mickey has a lot more to do this year, besides being the new companion. I can only say to the fans, 'You just wait and see what's going to happen!' Mickey gets sexy in this series! He also gets a haircut. That's quite sexy. I'm not in every episode, but there's so much for me to do as an actor, there's so much for the character to do, and I really think the fans are going to like it. By the last time you see him in this series, and I can't tell you when or where or why that'll be, it's like he's a completely different person from the Mickey that got stuck to the wheelie bin in Episode 1. I think it could go down as one of the greatest and best character developments in the history of the show. I think people will appreciate it. Like I say, Russell has really helped me out in what he's given me to do, and I'll appreciate that for the rest of my life."

It shouldn't escape our attention that, after 43 years, Mickey will be the very first black *Doctor Who* companion on TV. "Good God," exclaims Noel, "that is too long! Russell, Phil and Julie have done a good job of making our show very multiracial. Every episode is a clear representation of society. But the first black companion? Wow! I hope it helps kids from other ethnic backgrounds feel that they too can do this job – they can be in *Doctor Who* and not just as an extra. Every little kid has a dream, and their dream shouldn't be limited by what they look like or the colour of their skin."

You don't really see that many black role models on television, though.

"I honestly don't know why that still is," admits Noel. "I don't think it's racism in the industry, but a lot of people just write characters that the casting directors and producers then presume are white and don't ever consider that 'John Smith' could be a black guy or an Asian guy. But I think that's changing. People like Russell, Julie, and Phil, and Andy Pryor, of course, who casts *Doctor Who*, are leading the way, and a character like Mickey can legitimately be a blonde white girl's boyfriend and no one bats an eyelid. It happens in reality, so why can't it happen on TV? Shows like *Doctor Who* can enable that little kid in the playground to hold the white girl's hand, and vice versa. If Mickey and Rose can be boyfriend and girlfriend, then why can't they?"



Piper's performance as Rose has proved to be a hit with both viewers and critics. What does Noel make of his on-screen girlfriend?

"Yeah, Billie's great," he says. "She's very professional. A phenomenal actress. I don't think anyone could have played the part better, I really don't. It's almost as if it were written for her, which I know it wasn't. She's a pleasure to work with – always smiling."

However, one of the show's most endearing relationships is that between Mickey and Jackie – a bond between two people who've 'lost' someone they love to the lure of the TARDIS.

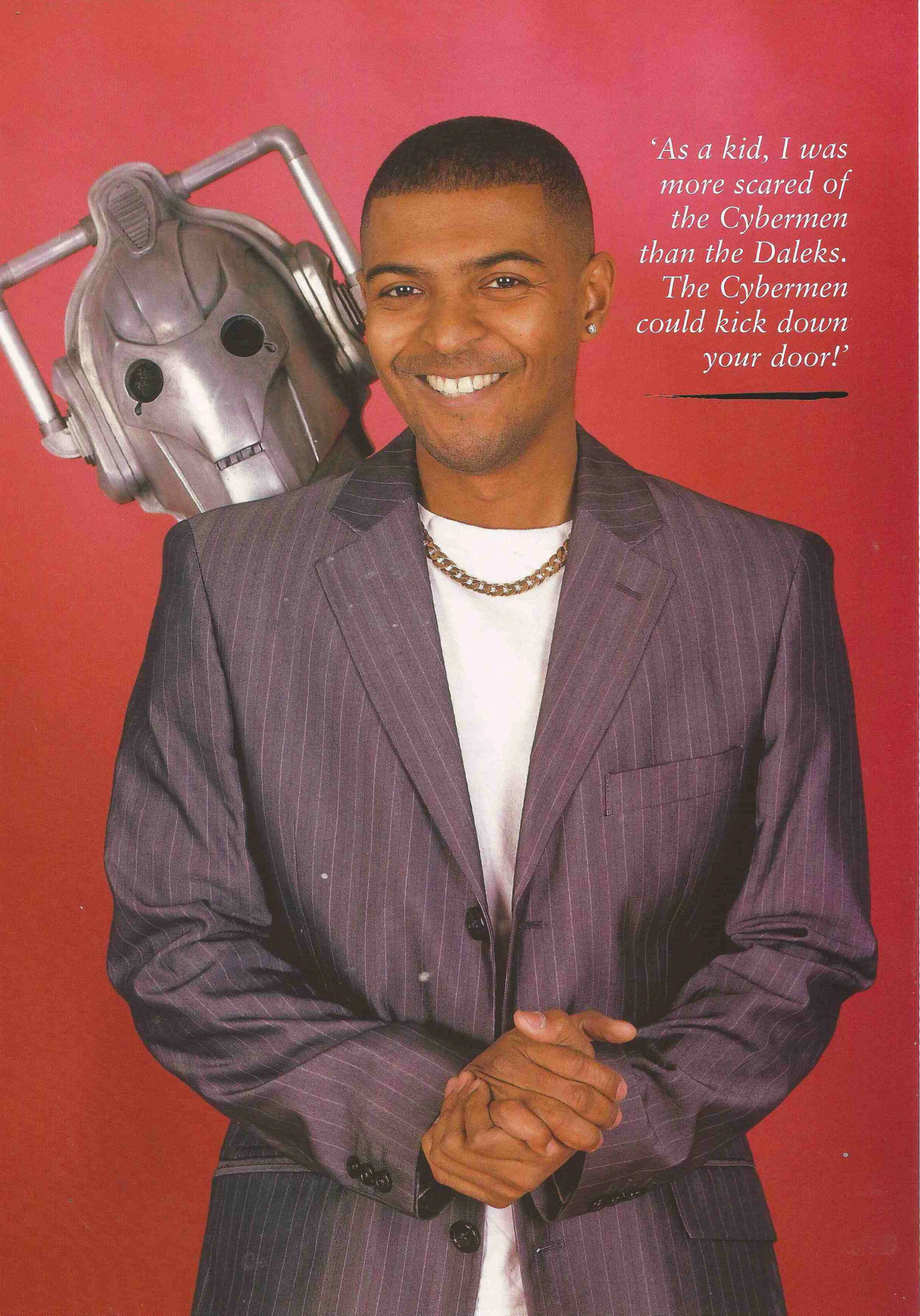
"People can probably tell," reflects Noel, "that me and Camille get on really well. We're good friends. Camille is seriously, seriously lovely."

And mad as a brush, no?

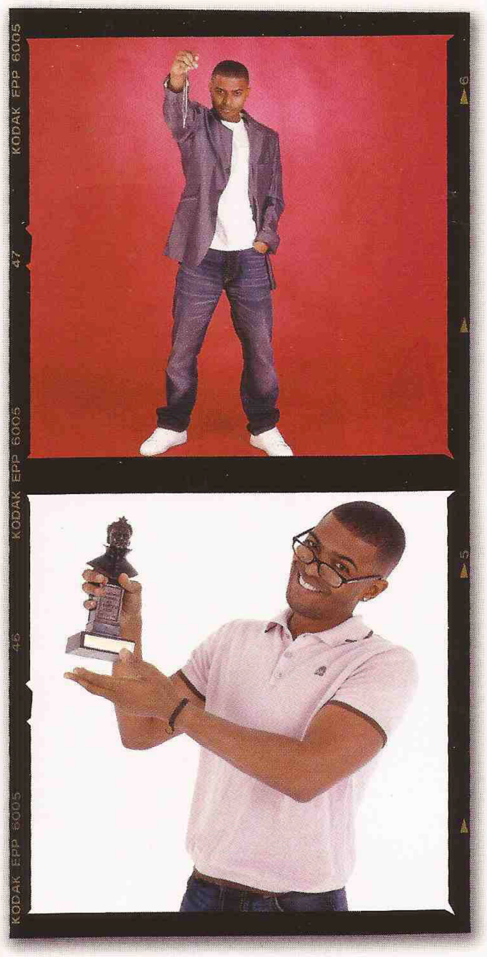
"I don't think she's *actually* mad, but she comes out with the funniest things that just make you laugh so much. Next time you talk to her, ask her about the 'clown's pockets'."

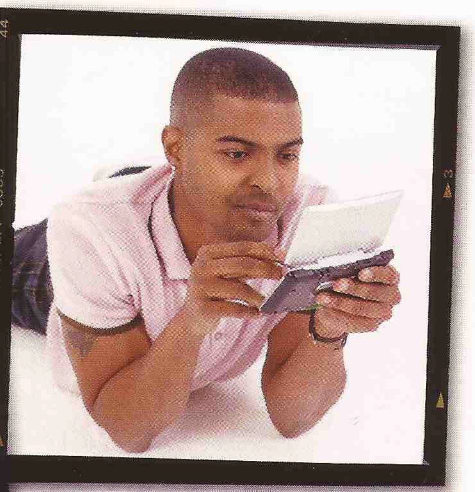
Is that a euphemism?

"No, man! She told me about the 'clown's pockets' a few months ago, and I've been laughing about it ever since. But that's all I can say. You'll have to ask her about it." ▶



'As a kid, I was more scared of the Cybermen than the Daleks. The Cybermen could kick down your door!'





▲ *The many faces of Noel Clarke, plus two of his most prized possessions – his Olivier Award and the Nintendo DS he rescued from his car crash. It's doing fine, you'll be pleased to hear...*

◀ It's on my to-do list. So could Noel tell from the off that Mickey and Jackie would form such a sweet double act?

He shakes his head. "Mickey doesn't interact with Jackie much in *Rose*, but it's evident that she doesn't like him. Of course, by *Aliens of London*, she's been giving him trouble for a year, cos her daughter has disappeared and she thinks that Mickey killed her. But then it sort of changes in *World War Three*. Mickey starts helping her out. By *The Parting of the Ways*, it's established that they're quite close. In *The Christmas Invasion*, just before the Santas start shooting at us, there was a whole lot of dialogue, which you can't really hear in the final show, where Mickey tells Rose, 'I go round to your mum's every Sunday now, she cooks my dinner, talks about you non-stop...' It's clear that he and Jackie are great friends, properly united."

Now, that would make for an interesting storyline: if Mickey and Jackie ran off together!

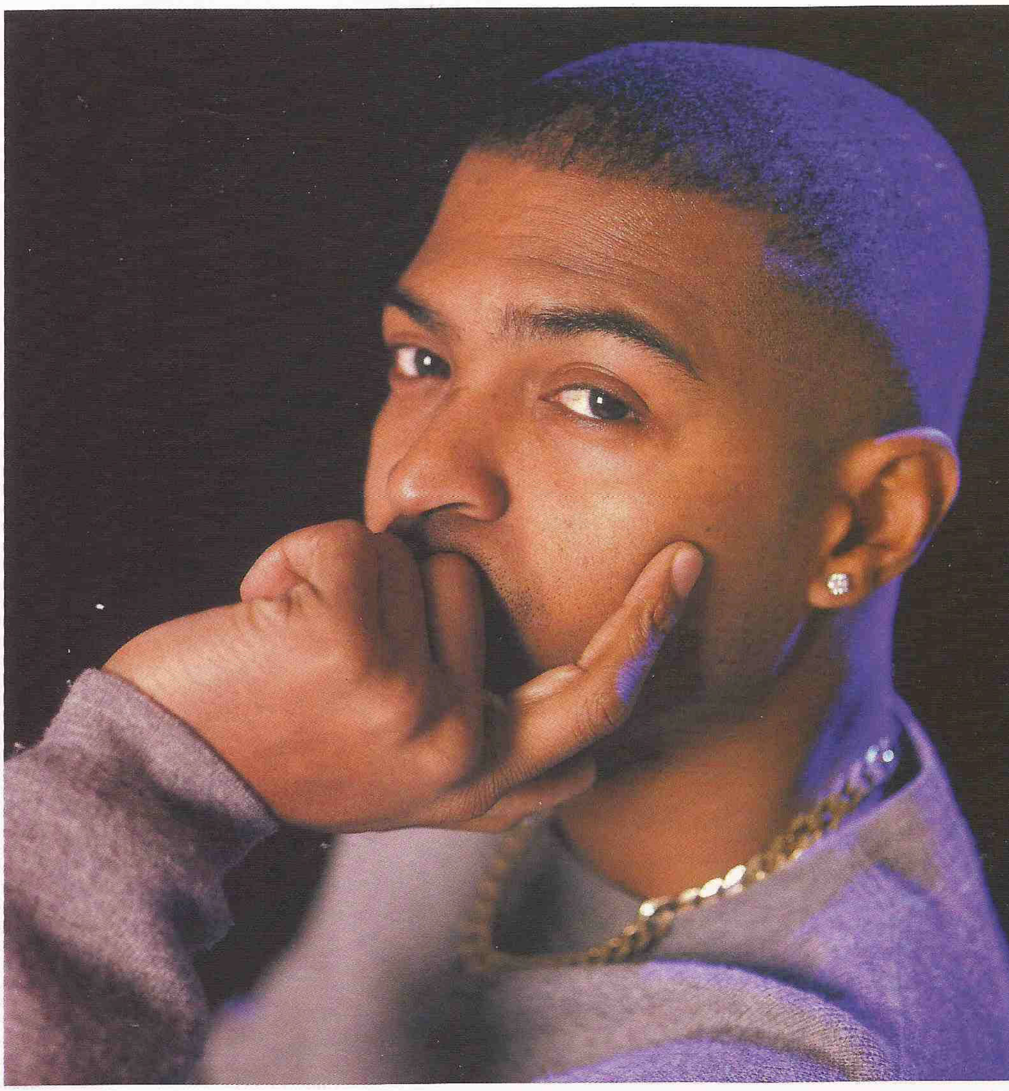
"If they got it on?" laughs Noel. "Yeah, I think he's secretly giving her one! It's his plan. It's like a fantasy thing: mother and daughter at the same time. He's working up to it slowly."

Noel has had the good fortune to work with not one but *two* fantastic Doctors. "Chris is a very, very focussed actor," he says, "in terms of 'you're here and you're here to work'. He has the kind of focus that I'd like to think I could have. He's always polite to people. Once the director says 'cut', if Chris has half an hour to mess about, he can be just as fun as anyone else. Of course, I've worked with David [Tennant] a lot more. He's the most pleasant guy. I thought *I* was a nice guy, but he makes me feel like a fraud! I've never seen David in a bad mood. He'll always smile, give you a hug, and say 'hello' and that kind of stuff. I spend some days just watching him, waiting for him to crack. 'You can't be that nice all the time!' But he is. Working with someone like that, and seeing how he conducts himself at work, not only makes you a better actor, but also makes you a better person. I think he has made me a better person. I've told him that. And he brings a whole different energy to the Doctor. People said, 'Ooh, he's got big shoes to fill,' but he's not filling anyone's shoes: he's not the next Eccleston, he's the first Tennant. He's the Tenth Doctor and he's doing it his way."

> *'I don't buy into fame. I don't consider myself famous, or a celebrity. You can be hot one minute and lost the next...'*

Embracing the well-worn cliché, Noel insists that there's a "proper family atmosphere" on set these days. "Everyone gets on," he insists. "I've worked with a few crews now, and this is one of the happiest. I've never seen a tantrum from any of the actors... well, not us four regulars anyway. Or us five. I say five cos I'm counting Shaun Dingwall – I call him 'Dings' – as a regular, cos he's a Tyler as well, isn't he?"

Despite being dead, Pete Tyler, Rose's dad, makes a comeback in Series Two, played once again, as in last year's *Father's Day*, by 'Dings'. "He's a lovely, easy-going guy," Noel smiles. "A bit of a practical joker. If you're in a field and you're scared of the mosquitoes, and your ear's tickling, it's probably Dings sticking a piece of grass in your ear! But he's such a good actor. I love what he does. He brought so much to Pete last year that he had to come back. Pete was essentially a no-hope con man, but Shaun gave him so much charm. He brought dignity to the character, in the way that Pete knew that he had to sacrifice himself to save the world… and thank God he did, or that car would still be going round and round that church! Eight months later, those poor parishioners would still be inside, eating one another. I wasn't in that episode, but the three of us – Dings, Camille and me – finally hook up in Series Two."



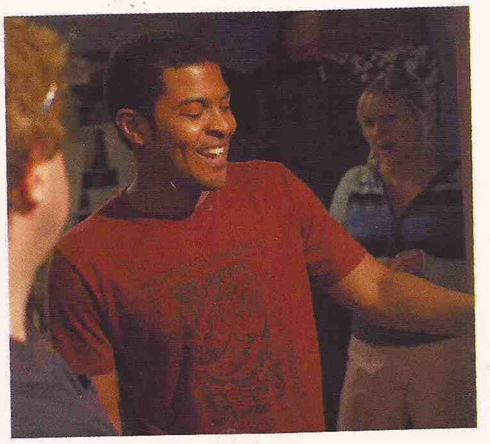
What's more, they're up against those deadly silver giants, the Cybermen. "As a kid, I was always more scared of them than the Daleks," Noel confesses. "I know that's blasphemy to some real hardcore Dalek fans, but the Cybermen scared me more. I always believed that I could get away from a Dalek, but Cybermen are relentless and can get up stairs! The general consensus back then was that Daleks couldn't, but Cybermen could obviously march up the stairs and kick down your bedroom door! I actually have a Cyberman helmet, which I brought along to the photo shoot today. The design team only made ten Cyberman suits, with ten helmets, but they made an eleventh helmet especially for me, and the crew gave it to me on my birthday. It's a proper one. I can put it on if I want to."

And do you want to?

"No, it's on a stand on my shelf. It looks cool, man. It's the coolest thing – well, one of the coolest things – in my house. I've also got loads of drawings from [concept designer] Matt Savage. He gave me an original sketch of the Cybermen, so if I'm ever broke –"

You'll flog it on eBay?

"Exactly!" he laughs. "No, I'll never do that… unless I'm homeless or something and really need the cash."



▼ *On set with the 'seriously lovely' Camille Coduri for* ***World War Three.***

Okay, fair enough. I wonder whether Noel's *Doctor Who* experience has changed him much.

"I haven't really changed. I still don't go to clubs and fall out drunk at three in the morning. I don't go to places to get snapped by the paparazzi. I don't buy into fame. I don't consider myself famous, or a celebrity. People feel like they know me, and that's fine. If people approach me in a friendly way, I'm always friendly back. I'll treat everyone with respect until they show me that they don't deserve it. Mickey Smith would take it, but I won't. Like the Doctor said, no second chances. I think they got that from me, that line! They must have, seriously."

Noel is a Londoner born and bred. His parents came over to this country from Trinidad during the 1960s. "She had to be very strong," Noel says of his mother, "bringing me up on her own. The area that I lived in, which now is like really trendy, was at that point literally one of the roughest areas in London. You told people that you were from Ladbroke Grove and they would back away from you. It was like a badge of honour. She brought me up on her own, in that area, and managed to keep me on the straight and narrow, so I owe a lot to my mum. She's a remarkable woman. She made me very single-minded and independent. I've seen her go through some tough times."

So where was your dad when you were growing up?

"He wasn't interested. When my mum used to say, 'You have a son,' he'd be like, 'Yeah, what, *The S-U-N*?' When I got older, about 16, 17, he started coming around a bit. Maybe he realised that I was becoming a bit manly and he didn't have to deal with a kid? But I was like, 'F*** you, I don't need you anymore. In fact, by not being around, you've made me a better person. I now know how not to treat women, cos of how you treated my mum.' He's well into his 60s now, and I'm speaking to him again. I'll go round there. He's got a picture of me on his wall, and he watches all the shows. He's well proud. He'll tell everyone, 'Yeah, that's my boy.' I know I said no second chances, but sometimes, I guess…"

His voice trails off, and he shrugs. "I don't know, I've not had a kid, so I don't know what it's like. At the end of the day, he's my dad, isn't he? If it weren't for him, I wouldn't be here."

Noel always had big dreams of acting, but he didn't go to drama school, because the cost was too high. Instead, he studied Drama at GCSE, and at sixth form college took an A level in Theatre Studies. "I had my pick of the girls," he grins, "I'll tell you that much! College was a blast." ▶

Noel Clarke

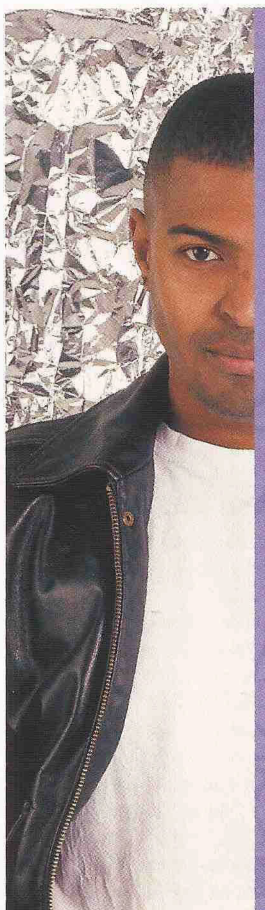
◀ His parts in college included the lead in *Superman: The Panto*. "I had to wear the tights," he remembers. "That got me stick from the lads. But I didn't care."

While studying for a degree in Media at North London University, Noel worked as a lifeguard at the local swimming pool ("Yep, I've saved a life – it was my job!"), and as a fitness instructor, and then became assistant manager of a gym. It was there that he was approached by writer and director Rikki Beadle Blair, who persuaded him to audition for his latest project, *Metrosexuality*, a gay drama series for Channel Four. Noel was cast in the main role of Kwame, a straight boy with two gay fathers.

"I'd probably be more worried if I got a lead part now," he says, "carrying a whole series on my shoulders. I'd panic! At the time, I was just some kid who'd got his first acting job, so I was just excited. I didn't know about the pressures of the job. I managed to get by with what I had naturally. It was a good time. It was an innocent time."

▲ *Noel's big TV break came in* ***Metrosexuality.***

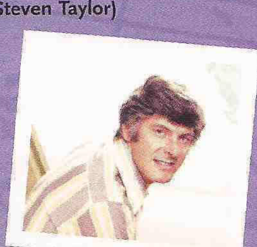
Noel went on to appear in *The Bill*, *Casualty*, *Judge John Deed*, and, most famously, *Auf Wiedersehen, Pet*. His professional theatre debut was *Talking About Men* at the Oval House, in London. This was soon followed, in May 2002, by a Royal Court play – for which he won the Olivier Award – entitled *Where Do We Live*, which



Why don't you...?

Now that Noel is well on his way to becoming a fully paid-up, card-carrying *Doctor Who* companion, there's always the possibility that one day he might want to throw in the towel. Putting to bed the old adage that life after *Who* offers actors nothing but fête openings, clinical depression, and 10th Planet signings, here is a rundown of some of the options open to Noel when he decides to leave the TARDIS...

WHY NOT... present Blue Peter?
JUST LIKE... Peter Purves (Steven Taylor)



Noel: "No way. I'm good with kids, but I don't fancy presenting. I haven't even got a *Blue Peter* badge, but I should be getting one, cos Andrew Hayden-Smith [who plays Jake Simmonds in Series Two] presents Children's BBC, and he promised that he'd get me one. I'm still waiting, Andrew..."

WHY NOT... pose starkers with a Dalek for an adult magazine?
JUST LIKE... Katy Manning (Jo Grant)

"I'm not averse to posing nude, depending on what it's for, but I don't know that I'd do it with a Dalek. Hmm, well, maybe. I've appeared naked on stage before. I'm proud of what I'm packing, so it doesn't really bother me! Actually, I strip down to my pants in Series Two. In one episode, I appear in just my boxers, tied to a chair. A few fantasies there, I guess! On stage, it was different, cos I had to do it every night for like two months. Having 150 to 200 people see your bits night after night is kind of weird! You feel that people know you a little better than they should. But it's part of my job."

WHY NOT... join the cast of a well-loved British soap?
JUST LIKE... William Russell (Ian), Frazer Hines (Jamie), Louise Jameson (Leela – pictured)

"I'm happy doing what I'm doing right now – jobbing around, finding work – so while I think the soaps are great, especially the main two, I'd have to say 'no' to a regular role. Typecasting is always something I worry about, which is why I have to keep moving on."

WHY NOT... have plastic surgery and pretend you're still 30?
JUST LIKE... well, that'd be telling!

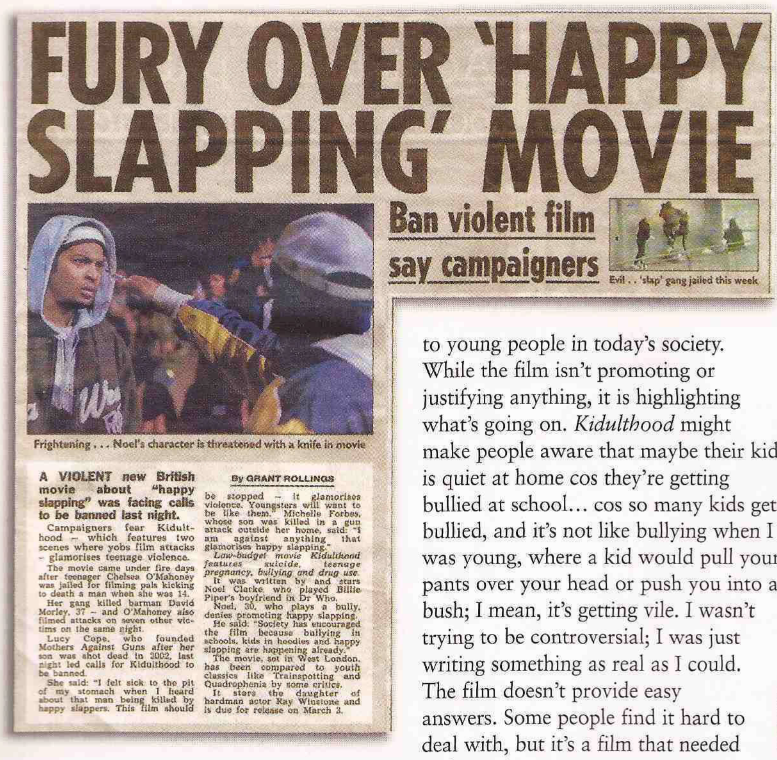
"If I can help it, no. If I'm in a horrible accident – *another* horrible accident – but this time not lucky enough to walk away unscathed, and I need plastic surgery, *then* I'd possibly do it, but I'd never do it by choice. If I had to get something done – I mean, *had* to – I'd probably have a penis reduction. [*Filthy chuckle*] But I don't think that's gonna happen."

WHY NOT... be put on display in a semi-permanent Doctor Who exhibition?
JUST LIKE... K9 and Kamelion

"Is Mickey's Auton head not in an exhibition already? I think it is. But it didn't look anything like me, which is weird cos it was cast from my own head. It looked like someone else entirely – something about the eyes! But I'd prefer not to end up as an exhibit myself, unless of course it was in a luxury apartment and they were paying my rent."

WHY NOT... star in a Big Finish audio drama?
JUST LIKE Carole Ann Ford (Susan), Elisabeth Sladen (Sarah Jane), Sarah Sutton (Nyssa), Bonnie Langford (Mel), Sophie Aldred (Ace) and many, many more

"Yeah, I'd do that. I'd love to reprise my role as Mickey on audio. Briggsy [Nicholas Briggs, the voice of the Cybermen] does them, doesn't he? I love Briggsy, so yeah, I'd do it. What would I like to see happen to Mickey in an audio adventure? For starters, he should get a girlfriend who's actually gonna give him some lovin'! Yeah, on audio! Lots of heavy breathing noises..."



FURY OVER 'HAPPY SLAPPING' MOVIE

Ban violent film say campaigners

Evil . . 'slap' gang jailed this week

Frightening . . . Noel's character is threatened with a knife in movie

By GRANT ROLLINGS

A VIOLENT new British movie about "happy slapping" was facing calls to be banned last night.

Campaigners fear Kidulthood – which features two scenes where yobs film attacks – glamorises teenage violence.

The movie came under fire days after teenager Chelsea O'Mahoney was jailed for filming pals kicking to death a man when she was 14.

Her gang killed barman David Morley, 37 – and O'Mahoney also filmed attacks on seven other victims on the same night.

Lucy Cope, who founded Mothers Against Guns after her son was shot dead in 2002, last night led calls for Kidulthood to be banned.

She said: "I felt sick to the pit of my stomach when I heard about that man being killed by happy slappers. This film should be stopped – it glamorises violence. Youngsters will want to be like them." Michelle Forbes, whose son was killed in a gun attack outside her home, said: "I am against anything that glamorises happy slapping."

Low-budget movie Kidulthood features suicide, teenage pregnancy, bullying and drug use.

It was written by and stars Noel Clarke who played Billie Piper's boyfriend in Dr Who.

Noel, 30, who plays a bully, denies promoting happy slapping.

He said: "Society has encouraged the film because bullying in schools, kids in hoodies and happy slapping are happening already."

The movie, set in West London, has been compared to youth classics like Trainspotting and Quadrophenia by some critics.

It stars the daughter of hardman actor Ray Winstone and is due for release on March 3.

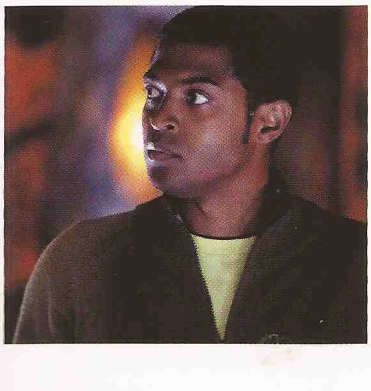
◀ *The Sun's usual fair and considered view was applied to **Kidulthood** – despite them not having seen the film!*

explored the effects of September 11 on New York. It also featured Noel's future *Doctor Who* Crimbo spesh co-stars Daniel Evans and Adam Garcia, and was directed by *The Empty Child*'s Richard Wilson.

"It was a storming play. It's one of the works that I'm proudest of. Being recognised by your peers is always lovely, but this industry can be very fickle. You can be hot one minute and lost the next. If you start believing your hype, you fall flat on your face."

Nonetheless, the media spotlight on Noel is growing brighter by the second. And acting isn't the only string to his bow. In 2002, with actors Ray Panthaki, Davey Fairbanks, and non-actor Geoff Carino, Noel founded a collective of writers intent on creating scripts that offer a challenging and entertaining take on the real issues facing London's youth. In fact, Noel has already scripted a feature film. It's called *Kidulthood*, it's about streetwise teenagers in West London, and it's showing in cinemas nationwide from 3 March. Directed by *Queer as Folk 2*'s Menhaj Huda, *Kidulthood* is a very personal project for Noel…

"Parts of it are autobiographical, other parts are purely fiction," he says, "but it's all based on what's happening to young people in today's society. While the film isn't promoting or justifying anything, it is highlighting what's going on. *Kidulthood* might make people aware that maybe their kid is quiet at home cos they're getting bullied at school… cos so many kids get bullied, and it's not like bullying when I was young, where a kid would pull your pants over your head or push you into a bush; I mean, it's getting vile. I wasn't trying to be controversial; I was just writing something as real as I could. The film doesn't provide easy answers. Some people find it hard to deal with, but it's a film that needed to be made."



Indeed, just four days before our interview, *The Sun* newspaper ran a story suggesting that *Kidulthood* should be banned. "I know for a fact that the journalist hadn't seen the film when he wrote that article," states Noel. "Neither had the 'campaigners' that he quoted. People get scared about home truths. When a film or book or TV show comes out that reflects the society that we live in, people like to try and blame it for everything. It happened to Russell with *Queer as Folk*. The papers were like, 'How dare these men have sex with each other! It's the end of the world!' Not only were they taking it out of context, but also the show was so much more than that, and so is this film. The sensationalists, prudes and bigots can all kiss my ass. This film won't influence society; the film only exists because some parts of society are already like this."

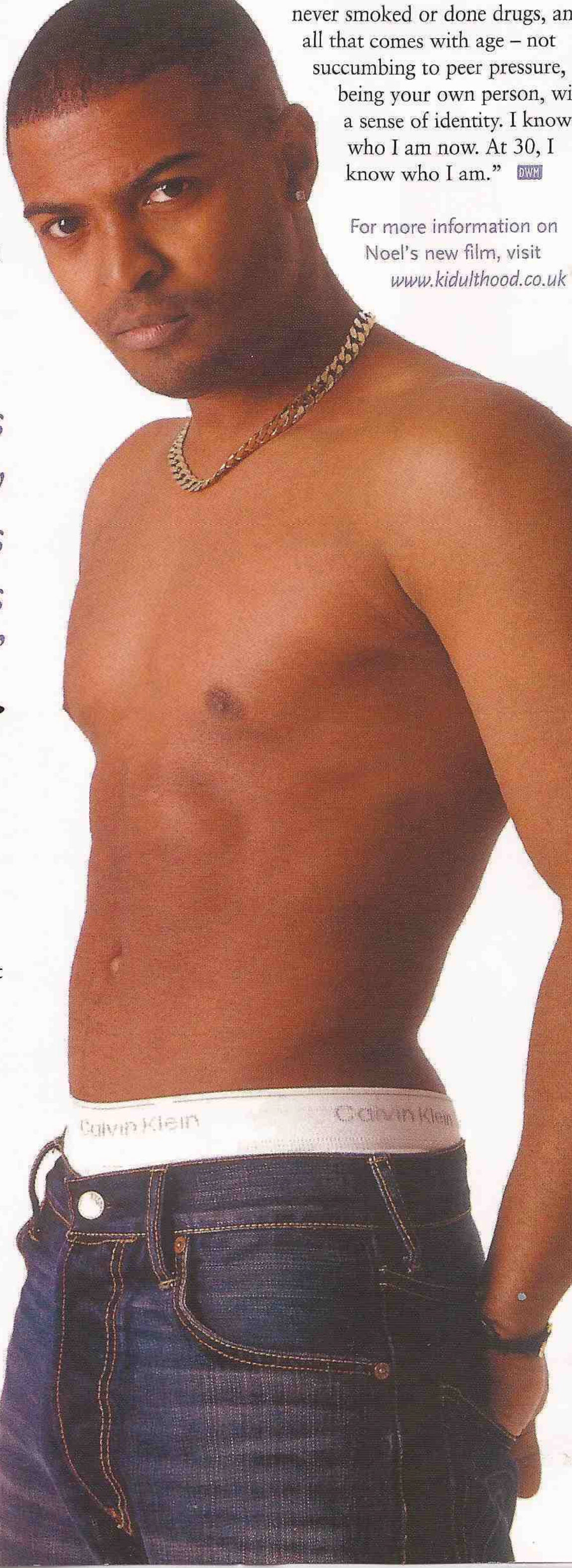
'So many kids get bullied. My film highlights the vile things that go on…'

As is inevitable even for those of us who can time travel, Noel's own 'kidulthood' has now become out-and-out 'adulthood'. In December, he finished off an amazing year by – dare I mention it – hitting the big Three-O.

"Aw, cheers man! Oh, thank you for bringing that up."

Has turning 30 given him a fresh outlook on life?

"I have thought about it a lot," he admits, "cos it was something I didn't want to have to do, you know? Your 20s are cool. I liked being in my 20s. Turning 30, it's just another year, but you realise, when you meet 19- and 20-year-olds, how much you yourself have learnt in the last ten years, cos they seem so ignorant of things, so brash, and rash, and immature. I mean, we can all have fun and be immature, but you kind of realise how much you've grown up, and you can focus on things a lot more. I love my acting and my writing, and I don't have many distractions. I've never been much of a drinker, I've never smoked or done drugs, and all that comes with age – not succumbing to peer pressure, being your own person, with a sense of identity. I know who I am now. At 30, I know who I am."



For more information on Noel's new film, visit *www.kidulthood.co.uk*

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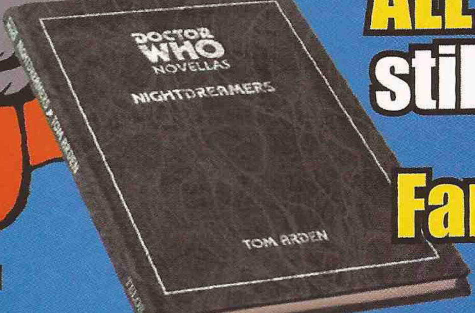
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MATRIX DATA BANK

'No time for me...' spluttered Edward Waterfield as he lay dying on the planet Skaro in the final episode of 1967's *The Evil Of The Daleks*. And there's precious little time for Sorvad to waste space on such pointless references as questions from *Who* fans old and new keep pouring in...

AN ACCURATE AGE?

RICHARD WYMAN and **ANNIE MARTIN** both write via email with a similar question: *'In Aliens of London, the Doctor says he is 900 years old, but in 1987's* Time and the Rani *he says he is 953. How old is he?'* Ah, now here we go disturbing a right old hornet's nest! On screen, the Doctor's age was first mentioned in *The Tomb of the Cybermen* back in 1967, when he tells his companion Victoria that he is 450 years old. Apart from a vague reference to 'thousands of years' experience' in 1971's *The Mind of Evil* (which could just be a figure of speech) the next time the Doctor gives his age is in 1975's *Pyramids of Mars*, when he says he's 'something like' 750. In *The Ribos Operation* (1978) Romana points out he's 759, though the Doctor himself claims to be just 756! We then jump to the Sixth Doctor, who is '900' in 1985's *Revelation of the Daleks* – and, as Richard and Annie note, the Seventh Doctor says he is 953, while the Ninth says he's 900.

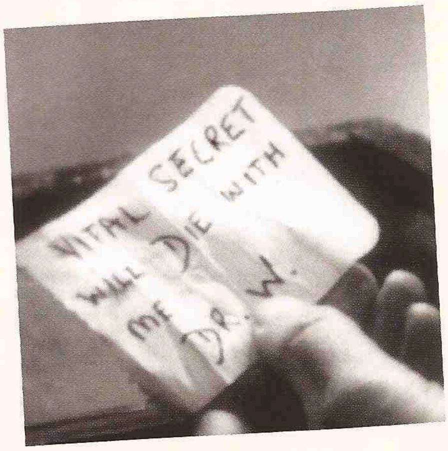
The discrepancy between 450 and 750 is actually much more troubling, as we don't seem to have seen 300 years of the Doctor's life between 1967 and 1975. Nor do approximately 150 years seem to pass for the Doctor between *The Leisure Hive* and *Revelation of the Daleks*.

I've got a pretty simple explanation though – the Doctor is either fibbing or not entirely sure. As he travels through time and space it must be very difficult for him to work out exactly how old he is – it's not as if there's a calendar in the TARDIS. The only people who can realistically check his claims against his real age are other Time Lords: Romana in *The Ribos Operation* (so we can safely say he is 759 at that point) and the Rani (953). Perhaps these missing years can be attributed to long periods where the Doctor nipped off away from his companions (who don't age at anything like the relevant rate) and had unseen adventures with other people. That's certainly what a number of spin-off books and audios have postulated. What do you think?

As for the Ninth Doctor, he seems to claim he's been rattling around in the TARDIS for 900 years ("900 years of phone box travel..." he tells the cat in *The Empty Child*) which might indicate he was around for a fair while before he originally set off from Gallifrey. It's Rose who asks, in *Aliens of London*, "You're 900 years old?" to which he just says "Yep." So it could be he's rounding down for her benefit – 900 is a much nicer-sounding number than 1000, which may be a bit hard for him to admit to. After all, some humans have a tendency to elongate their 39th year as long as possible – and it's not as if Rose can check!

WHO'S WHO! OR IS HE...?

DAVE LEWINS of Hants writes: *'David Tennant is credited as 'The Doctor' at the end of* The Christmas Invasion. *He told Jonathan Ross 'Doctor Who' was the name of the programme, not the character. But throughout the original series up to 1981, and during Christopher Eccleston's reign, the character is credited as Doctor Who. Which is it?'* Cripes! You lot are really asking tricky questions this month. Some of these babies have been taxing fanboys since the dawn of time. But I'll give it a go, although I don't think you'll ever have a definite answer...



The Doctor is referred to as 'Doctor Who' by several characters controlled by WOTAN, the crazed computer in 1966's *The War Machines*; he signs his name 'Dr. W' in a note in *The Underwater Menace*; and uses the alias Dr von Wer when posing as a German in *The Highlanders*. There's also the unavoidable fact that the second Jon Pertwee story is called *Doctor Who and the Silurians* – and several 'next story' billings at the end of 1960s stories use this formation. And an episode of *The Chase* in 1965 is called *The Death of Doctor Who'* (though fortunately, it's only his robot double that gets killed in it. Yes, honestly. You really should try to see it...). On the other hand, on countless other occasions – *every* other time, in fact – within the fiction of the series he is always 'the Doctor', and is billed as such from 1982 to 1989. So it's up to you. David Tennant asked to be billed as the Doctor, for the reason he outlined on *Friday Night with Jonathan Ross*, and the only hard evidence in the series itself for 'Doctor Who' is in *The War Machines*. But as WOTAN reads Dodo's mind to find what the word TARDIS stands for, perhaps we can assume it assigns him the name 'Doctor Who' as Dodo doesn't know his real, secret name?

Anyway, let the floodgates open and let's hear your theories, chums!

BOX OF DELIGHTS

JOHN ASHCROFT of Norwich writes with an interesting one: *'The TARDIS is disguised as a police box. In 1953 there were 685 in the London area alone, before they were decommissioned in the late 1960s, so surely police boxes must have made their way into any of the large number of films and TV shows that were made around the time? But having trawled through all the old* **DWM***s and a number of Ealing comedies, I still haven't found one!'* Now, Sorvad doesn't have time to watch every British film and TV show made from the 1950s to the 1970s, but here are a few off the top of his head. You can glimpse a police box very briefly in *The Prisoner* episode *The Girl Who Was Death* (1967) during the car chase sequence; there's also one in the opening sequence of *Revenge: When A Man Hates* (and we thought *Doctor Who* sometimes had silly story titles!) from *Strange Report* (1969) as Julian Glover is released from Wormwood Scrubs. A police box is blown up in a rather satisfying way in *Target*, a 1976 episode of *The New Avengers*, and you'd do well to check a couple of the black and white public information films on the *Charley Says* collection for sightings of boxes. Plus have a close look at classic Ealing comedy *The Ladykillers* (1955). All of the above are readily available on DVD. But you're right, John, that doesn't seem an awful lot, so there must be plenty more TARDISes out there. If you've spotted any, send your sightings to Sorvad at the usual address.

NAKEDNESS (AGAIN)

We've also had a letter from one **GARY RUSSELL** of London, who should have better things to do with his time (like making exciting audio adventures to give away free with popular magazines), but writes with a correction to last issue's *Matrix Data Bank*. The impertinence! *'Mister Sorvad is wrong to suggest that Mickey is the only person to see Doctor Who naked. Members of the UNIT medical team (probably that sneaky Harry Sullivan) will have undressed him and put him in pyjamas in* Robot *(1975) and nursing staff at Ashbridge Cottage Hospital near Epping Forest in Essex, England, will have done the same in* Spearhead from Space *(1970). And surely someone put Sylvester McCoy in that shroud in the 1996 TV Movie? Not that I'm obsessed...'* A likely story! DWM

Script Doctors
SILVER-REED

Toby Whithouse

David Darlington speaks to the writer who's been tasked with bringing beloved 1970s icons Sarah Jane Smith and K9 back into the Doctor's life. So, er, no pressure there at all, then...!

I've just emerged from an intensive discussion with Tom MacRae [of which more – much more! – next issue] when Toby Whithouse calls to finalise the details of our meeting, in a central London hotel. The hotel bar turns out to be noisy and crowded, so we hit the streets in search of somewhere peaceful. "Do you know the significance of today?" I ask Toby as we amble along. "No, not at all – what?" "It's *Doctor Who*'s 42nd anniversary. And that pub there..." I continue, nodding towards the legendary Fitzroy Tavern, "will be crammed full of *Doctor Who* fans within two hours."

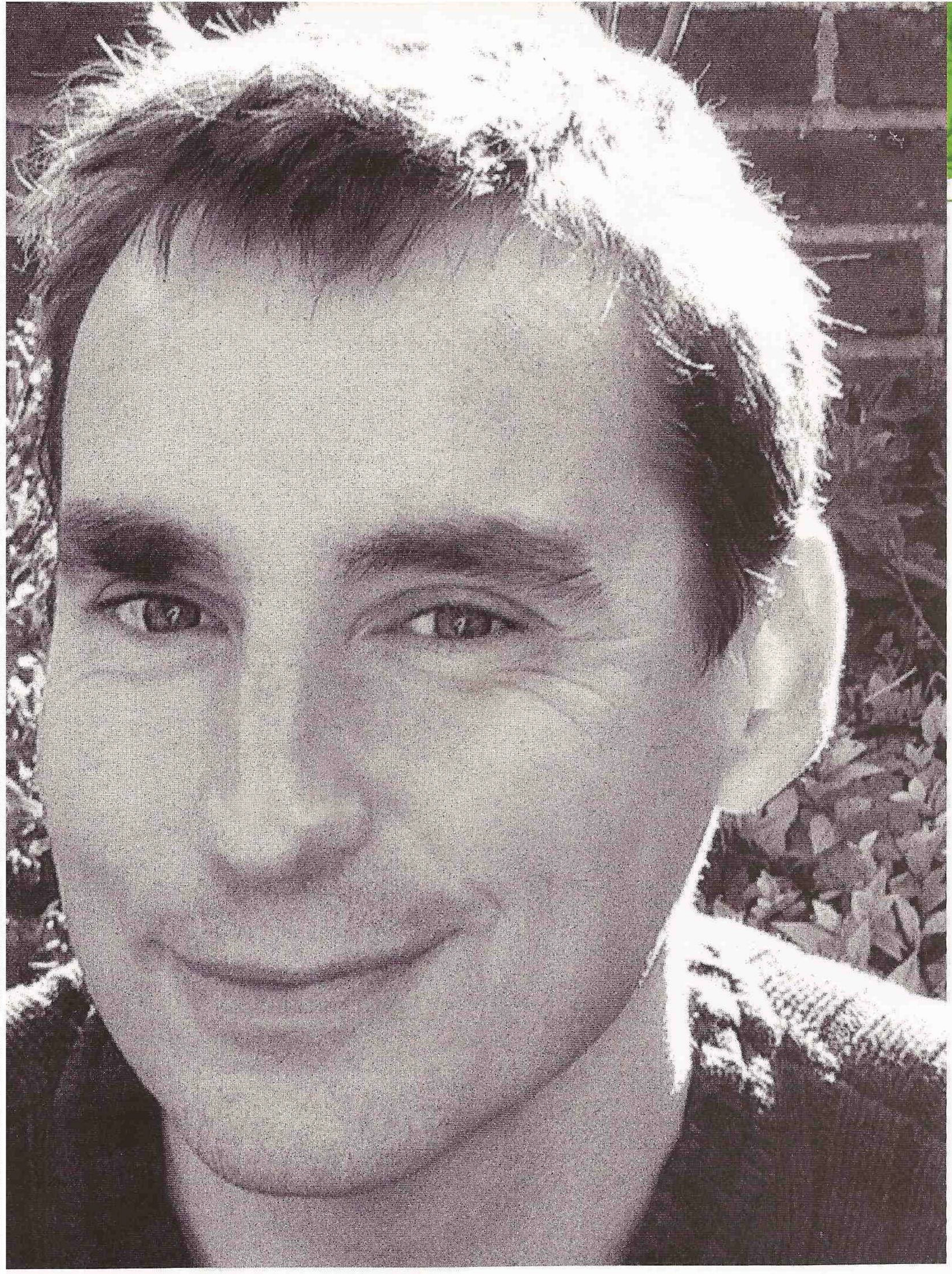
"Oh, well," Toby grins evilly, crossing the road and heading for the entrance, "let's go in there then..."

You've been an actor, and you're now a writer. So which came first, and how come you've managed to do both?

Toby Whithouse: The acting – and I have no idea! I originally started training to be an illustrator, and my dream back then was to be a comic book artist. Comic books were the sort of science-fiction I grew up with, particularly British stuff like Alan Moore. I started going to an art college in Southend, where I grew up. In the meantime, I was a member of various amateur dramatic groups, and caught the acting bug from that. And I thought, why would I want a perfectly good, safe living as an artist when I could be starving...? So I quit that, and started training as an actor.

I was an actor for about seven or eight years, and was fairly successful. I was a regular in a TV series for a long time, I did a play in the West End, so I was a good jobbing actor – but I wasn't getting the type of work I wanted to do. I was being sent a lot of scripts, and I'd read these and think 'This is absolute rubbish! Who wrote this? It's terrible!' And I was going for these jobs and not getting them anyway. So it was a two-fold thing – I thought, 'Maybe I could write something, that I could then be in'. The idea was that I would write a little play and put it on in a pub theatre somewhere, with just my mates.

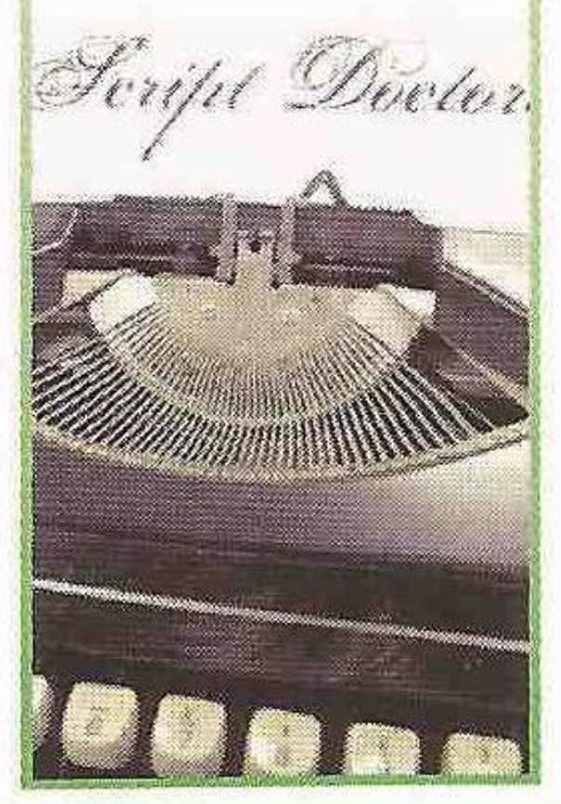
The worst thing about being an unemployed actor is that you have so much time on your hands, and you need something to occupy your brain. I thought this could be a little project just to keep myself sane, even if nothing ever came of it. So I started writing this play – it started out as an idea for a joke, which I wrote down. And then I thought, 'If you have that line, you need this line that leads in to it, and you need the reply afterwards' – and it expanded in both directions until the two people talking suddenly became brothers, then suddenly they were sitting in a café, then suddenly that café belonged to their family, and so on... and ultimately, I had written a scene. And then I started writing the next scene and so on and so on until, eventually, I had written a play. I didn't quite know what to do with it – I was filming something at the time and I said to the producer, 'I've written this script, what do I do next?' And she gave me a list of literary agents, I sent it off to them, and eventually was taken on by one, who sent the play out to a load of theatres and TV companies.



One theatre picked up the play and entered it for a competition, which it won, and the first prize was that they would mount a production of it when they opened the theatre, and that was the Soho Theatre in Dean Street. So it was this sequence of consequences where the next one was never planned! And in the meantime I'd started being offered writing work for television, at about the same time as acting work was becoming sporadic – my wife was pregnant with our first kid, so I kind of found myself writing TV scripts, and thinking 'How did this happen!? This was so not planned...' I thought I was going to be playing Hamlet at the National, and instead I'm writing an episode of *Where the Heart Is*...

As time went on, I began to enjoy the writing. As an actor you have no power whatsoever over your career, you're constantly waiting for somebody else to give you the nod, but as a writer you can just write, you're not waiting for somebody else. And the writing work for television never stopped, so there was never a choice to be made: I was really enjoying it, I was master of my own time... and so consequently, many years later, I find myself writing *Doctor Who*!

▲ *Toby's first big TV writing break came on ITV's* ***Where the Heart Is***..



From looking at your TV writing credits, *Where the Heart Is* seems to be rather in isolation – it's much earlier than the other stuff, and your other work doesn't appear to be in the same middle-of-the-road, mainstream house style...

Absolutely, yeah. Ironically, I think, what was so useful about doing that job was... as an actor, as with all jobbing actors, I had a very eclectic career. You do a play and then a tiny part in a film and then a couple of episodes of TV. As a writer I've always wanted the same type of career. I've written two theatre plays, and now on television I'm diversifying. *Where the Heart Is* was a try-out, really, to see whether I could write for television. It was the first TV script I'd ever written, and it was a steep learning curve and invaluable experience – but when they asked me to go back to do another one, I thought, er, well, you know...

...you can only learn so much from it?

Exactly! [Laughs] To do one was nice... to do more than that wouldn't be great.

The thing you're best known for would probably be *No Angels*, which you devised yourself. How did you so quickly get in a position that you got your own show green-lit?

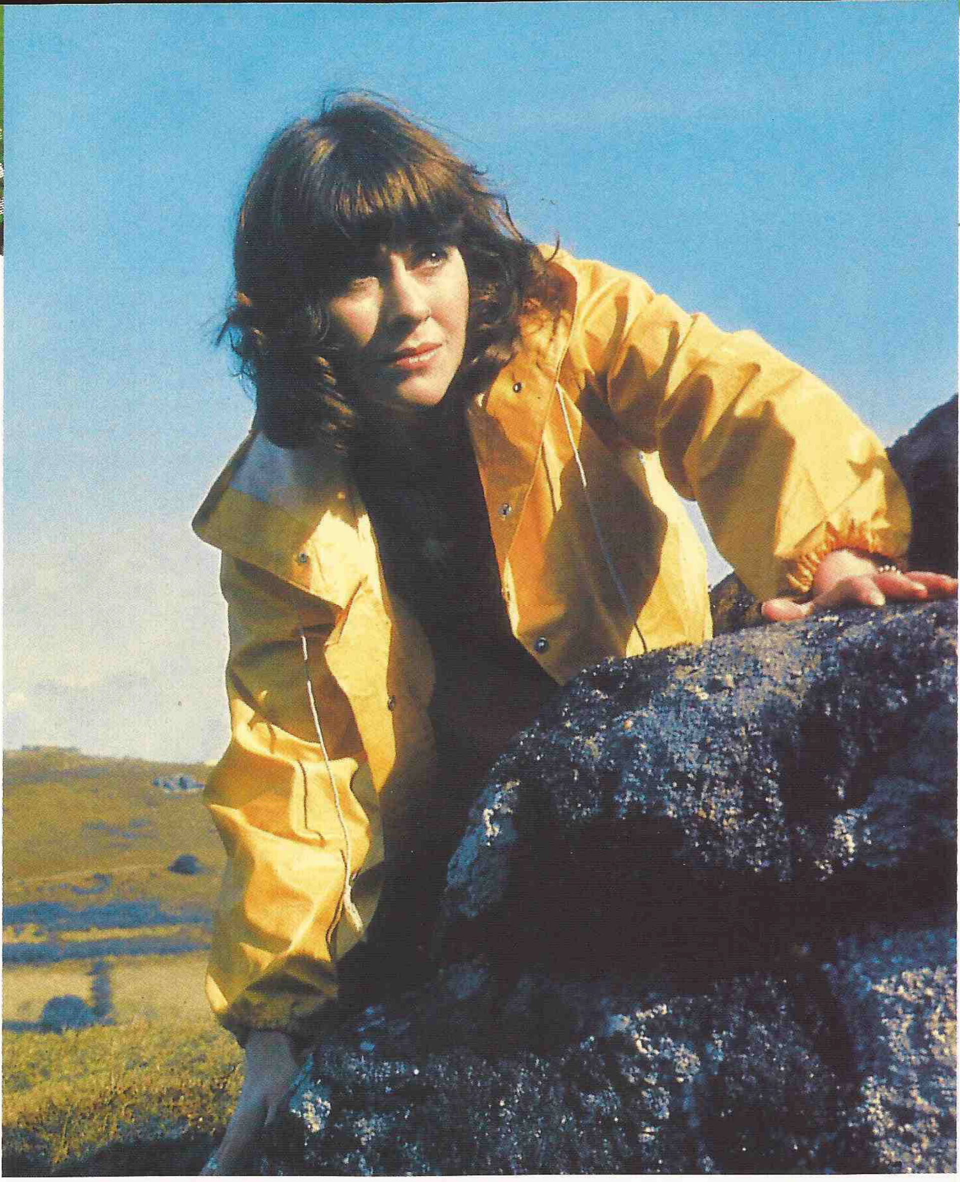
The company that I devised *No Angels* for, World Productions – I had been one of the writing team on a TV show called *Attachments* for them, which was really well-written, well-produced... nobody saw it, but I was very proud of it. And while I was doing that, Channel 4 had put out a tender to all of the independent TV companies, saying they wanted ideas for new drama series. So World, while I was in the office, approached me saying 'We've got an idea for a drama series about four nurses in a northern city', and I said '...yeah... and?', and they said, 'That is, literally, as far as we've got!' So I devised the four characters and developed ideas for the first episodes and the first series. It went through an incredibly long development process, about 18 months, before finally Channel 4 commissioned it. I don't know that I would, independently, have come up with an idea for another 'medical' show, I was basically hired to create it.

But it's not really a medical show *per se*, is it?

We were very anxious not to do the *Holby* thing. And we were rigorous at putting in rules about the type of stories we would tell and how we would tell them. On things like *Holby* and *Casualty*, the 'guest' storylines are incredibly important – you'll have whole sequences of scenes just about the guests. We thought that was the opposite of what we wanted to do, so we imposed this rule where you never venture out of the POV of the four girls. And if you have a medical story, if you have somebody crashing through the doors on a trolley – the first scene deals with that, and then you never see that character again, they will just kick off a story about the four girls.

How do you get from something like that to being offered a job on *Doctor Who*?

I'm a friend of Julie Gardner, and ▶



▲ *Elisabeth Sladen as the legendary Sarah Jane Smith, looking for trouble in 1975's* ***The Sontaran Experiment.***

> "I wrote in the stage directions 'She turns round and the heart of every dad in the country skips a beat: it's Sarah Jane Smith!'"

◀ over the years we'd say 'Wouldn't it be nice to do something together?', 'Yes, wouldn't it?', 'But I'm kind of booked up for about another year...' And then she was made Head of Drama at BBC Wales, and then of course *Doctor Who* happened. And she rang me and said 'Would you like to do an episode?' Well, yes! When do I start? The thing is, it certainly seems to me that the choice of writers was very eclectic. Steven Moffat, for instance, is principally known as a comedy writer... I think it depends on whether you classify *Doctor Who* as purely as science-fiction show – which I'm not saying you do – there's always an element of humour in it, and very strong, driven stories. And Steven, in that sense, is the perfect choice because he's such a funny writer, and such a high-tempo writer, that he would have the comedic sensibilities to do it brilliantly.

So you didn't have any prior connection with Russell T Davies?

None at all – the first time I met Russell was my first meeting to talk about *Doctor Who*. Luckily for me he was a big fan of *No Angels* and *The House of Eliott*, which was the show I'd been in as an actor.

Er... I can only remember the *French and Saunders* sketch...

I know! [Laughs] That's all anyone can remember! I was looking for something on the internet recently, and looking at 80s and 90s TV shows, and there was a clip of *The House of Eliott* – not a clip I was in – and I couldn't believe what I was looking at. You watch episodes of *Upstairs, Downstairs* – which was by the same creative team as *The House of Eliott*, Eileen Atkins and Jean Marsh – and that hasn't aged at all, you're still completely involved with it. But *The House of Eliott* just looks farcical, it's absolutely absurd. People keep saying to me 'They're showing it on UKTV Gold – and it's nonsense!' But I was very fond of it...

So what previous experience did you have of *Doctor Who*? Had you seen it before?

As a kid, yes – I was a child of the Tom Baker era. It's funny, but I thought I'd been a big fan of it and had a fairly good working knowledge of it. And then I met Russell and Steven and Tom MacRae... and I realised I was just paddling in the shallow end! When we got the train back from the readthrough of the first couple of episodes in Cardiff, we had a big *Doctor Who* conversation, and I was completely out of my depth. I was made to realise that, actually, I didn't know *anything*!

And was it a free commission to devise any story you liked, or were you given a brief?

I think it was, 'Do what you want, within certain limits'. I already knew that my episode would bring back Sarah Jane Smith and K9, so it had to be a modern-day episode... but within that, I could do basically what I wanted. It took about a month of submitting various storylines, then doing treatments of those, then the guys in Cardiff saying 'No, but why don't we take that element and put it in this new setting, blah blah...' So it took about a month of quite intensive work to get to a point where I was ready to start the script. And over that period we covered a hundred different stories and a hundred different settings...

How does the back-and-forth consultation process of writing on *Doctor Who* compare to your other work?

It's the same as every drama series I've written, in that you deliver the first draft and go through a fairly exacting process of drafts, and then X number of drafts later it finishes. I was quite lucky, in that I've written more drafts of other things, and *Doctor Who* went fairly smoothly and fairly quickly. And it doesn't differ enormously from the first draft, it was just a question of moulding it into shape. There are some shows where you'll write the first draft and everyone reads it and says 'Jesus, we are in a mess, we're going to have to start again...' – and *Doctor Who* wasn't like that. In a way the more roundabout process was before I started the first draft. My story is set in a school, which was Russell's idea. Originally it was a completely different thing set in an army base that's next to a remote village where something strange is happening to the villagers, and the Doctor arrives and Sarah Jane's there and they trace it all back to the army base... I got quite far down the line on a treatment of that. And Russell read it and said 'Yeah, it's great. Let's set it in a school!' Er... right, okay... so, essentially, start again!?

But I think, to be honest, even though

it was quite a shock at the time, dramatically, his instinct was absolutely right. What we've ended up with is far better than the original idea.

...which presumably wasn't called *School Reunion*?

No – it was going to be called *Black Ops* at that time.

As a child of the Tom Baker era, Sarah and K9 would have been familiar to you...

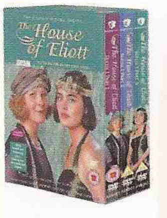
Oh yeah – I had the K9 doll when I was a kid!

... so did that add to the thrill of working on it – that you knew you were writing for these *Doctor Who* icons?

I think, to be honest, it was lucky that I wasn't quite as immersed in that world as other writers are – if I had been, it would have completely freaked me out! Certainly bringing them back added a frisson of excitement to it. But when you go into a TV series just to write a single episode, you invariably have to take on storyline considerations, stuff that's been building up before your episode, and you have to leave your episode with certain things in place for the next writer...

What we would call 'arcs'? Although apparently nobody in TV does...

Oh, *I* do! That's how I'd put it – you need your story arcs. So consequently having Sarah Jane and K9 was no more or less strange than having any storyline feeding into it where they're saying 'We need this to happen in your episode'. Also, it played to my strengths – I wouldn't know how to write period dialogue, for instance, my dialogue is naturalistic and twenty-first century, so in that sense it was a good choice for me to be doing a modern episode. On Series Two, Steven's done a period thing – I just don't know how I would go about something like that.



▲ *If you buy these **House of Eliott** DVDs you can watch Toby, and enjoy exciting adventures in the fashion world. Isn't that enough?*

▶ *Toby with Gene Wilder in Neil Simon's **Laughter on the 23rd Floor**, at the Queen's Theatre, 1997.*

Hey, it could be another steep learning curve...

It could! I mean, I'd love to give it a try.

So when, exactly, was this all going on? Had the first series been on TV yet?

No – they sent me the pilot script from the first series, and I felt very honoured to be getting that through the post. Of course, every page is watermarked with your name through it... And then at my first meeting with Russell, I was taken into a room and shown the first episode, which was a month or so before transmission, and the *Aliens of London/World War Three* two-parter.

Did that mean that when you started work, you didn't know you weren't writing for Christopher Eccleston's Doctor?

No, this was the strange thing, because that happened just as I was starting the first draft of the script. And I found out about it just as everyone else did, I wasn't given any privileged information. I just saw it on the news! Of course up until then, in my mind, I'd been writing for Chris. But soon David was being touted as taking over. I was a huge fan of *Casanova* – I'd not really been aware of David's work before that, but he was a revelation, absolutely stunning. I guess my chief difficulty at the time was that I'd seen enough of Chris that I had a good idea of his angle on the Doctor, and the problem after he left was, what's the new Doctor going to be like? I was writing blind. But because I knew it was probably going to be David and the only thing I knew was *Casanova* – I thought, 'I'll write it as if it's Casanova'. Casanova without the shagging, that is! But with the same spark, and that magnetism, and the agility of thought that David has.

So that was how I got through the first draft, and handed it in thinking they would come back saying 'This is an absolute disaster'. But as it was they loved it, they said 'This is exactly how we see the character going, this chimes very much with how David sees the character'. Pure luck that *Casanova* had been on, because it gave me that way into the character.

I read this fantastic interview that Mark Gatiss had done with Tom Baker at the NFT, on the *Sight and Sound* website. And the transcript of this was one of the funniest things I'd ever read, because Tom's such a huge eccentric, and that's what the character is, this gorgeous avuncular genius. And I think that the Doctor Whos that really work are the ones where they harness an aspect of their own personality and ▶

▼ *Toby created Channel 4's popular comedy drama **No Angels**.*

◀ magnify it, and that's what David's done brilliantly. I haven't seen any of the rushes yet, but at the readthrough for the Christmas episode, plus Episode 1 and mine, which is Episode 3, David just blew the roof off. He was so mesmerising and so eccentric and so funny and intelligent. It's absolutely the part he was born to play...

Your episode must surely all be in the can by now? I thought you might have seen some of it...

Not yet – [Director] James Hawes rang the other day to say he'd seen the first rough cut, and he couldn't be happier. I'm itching to see it!

You've got a pretty high profile guest star in Anthony Head...

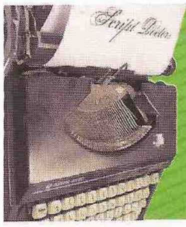
I met him at the readthrough. It was strange because essentially it was David's first day, that readthrough, and I'm sitting next to Lis Sladen, and Anthony Head's first line is something like 'What do you want?' – and just in those four words... well, everyone just giggled because he was just so creepy! Instantly you just thought, yeah, it's in the bag! And he was absolutely brilliant. James Hawes was telling me he's extraordinary in the actual episode. I was pleased to get him because I knew him as a good character actor, but when I mentioned him to other people they were like, 'Omigod! Anthony Head!'

It's the power of *Buffy*! So how was Lis?

Delightful. She looks absolutely incredible, and she was fantastic. I think that she is, understandably and quite rightly, very protective of Sarah Jane, because obviously as well as the original series, she's done the *K9 & Company* stuff and so on, and I think getting her to reprise the role took some time and negotiation and some reassurance. And on the day I think she was still quite cautious about it – she wanted to see that we were treating the character with respect, which I think we do. But she was fantastic. It was bizarre, it was such a strange thing, the scenes with Sarah and Rose. There is this undercurrent of 'the ex meeting the new wife', that's kind of inevitable. But she was lovely, really nice.

Did you have to research five years' worth of *Doctor Who* history, just to get Sarah spot-on?

I watched as many episodes as I could get hold of, and also I found no end of stuff on the internet. But also she was such an iconic character anyway, and I don't know whether my tenure on *No Angels* was helpful in their choice of me to write the Sarah story, but part of the appeal of Sarah at the time was that she was a very modern character. Up until then, the role of the assistant had been to fall over and get captured, and she was the first one who was quite pro-active and resilient. And having written *No Angels* and various things like that, I had experience of writing that type of character before, so it was actually quite... easy! Or at least, it wasn't as difficult as I thought it would be.



"K9's role was quite tricky to get right, because the whole tone and personality of *Doctor Who* is so different these days."

Easy in the sense that the character had a handle you could grasp, which you might not have had if it had been one of the 1960s girls?

Exactly. Or Adric, God forbid! But in the original script, for her first scene, I wrote in the stage directions, '...and she turns round, and the heart of every dad in the country skips a beat – it's Sarah Jane Smith'!

And how about K9?

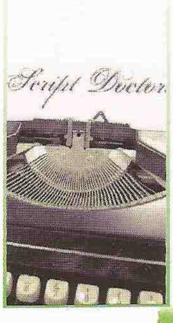
Yeah, that was trickier. His role within 'the gang' had to be slightly different. K9's role was quite difficult to get right, because the tone and the personality of the show is very different now to how it was back then, so therefore K9 has to fulful a different role. I don't think he could be quite as centre-screen as he would have been back then. The meat of the episode is the Doctor's relationship with Sarah Jane compared to his relationship with Rose, and the rivalry, affection and sympathy between Rose and Sarah Jane, so K9 has to be on the periphery of that to a degree. That said, he still has a couple of very good gags...

▲ *K9 as he appears in School Reunion...*

▼ *...and with Sarah in 1981's K9 & Company.*

Has the experience of writing this show, having been hired as a jobbing writer, been different to your recent experience which has been mostly working on your own show?

Yeah, very much so. The most difficult thing about *Doctor Who*, the biggest challenge for me personally, wasn't so much the subject matter, wasn't so much the traditions of the show – it was that I'd never written anything for 7 o'clock on BBC One. Writing for that time slot is unlike writing for anything else. Most of the stuff I've written has



been post-watershed, with swearing and shagging, and also where you can develop stories that are slightly slower paced. But if you're doing something BBC One, 7 o'clock, Saturday night, you have to adopt a completely different style. Absolutely, completely different. All of the slow progressions of character and storyline and so on are thrown out of the window – 'No, we need lots of monsters, and we need them running down corridors, and we need them right NOW!'

▲ *Martin Freeman in Toby's 2005 play **Blue Eyes and Heels**.*

Once I got into that, once I realised that was how to tell the story, it was fine – but it took a while for me, because I was so inexperienced in writing for that kind of audience. I've now got to a point where I can look at 'the story so far' and say something like, 'Right – at this point, we need somebody killed.' And Russell will go, 'Oh yes, marvellous! Let's kill someone!' And that's just not how you would run a story at 10 o'clock on Channel 4.

But you need a 'money shot', and on a pretty regular basis. At first, that seems artificial, because it feels as though you're building up a false tempo, but after a while, that's just how it is. You can tell huge stories but because you cram it all in, you have a real momentum to it. To get that amount of story in, you need lots of big moments, big conflicts every couple of scenes. And once I got hooked into that being how to tell the story, I loved it – it was a huge liberation. That was something I learnt from Russell, in that the way he works is that he devises the big moments and keeps them in his mind, the sequence of the big moments, and his job as a writer is to link them. 'We've got that big moment – how are we going to get to the next one?' And actually, that simplifies the process, because your task is then to get yourself to the next big explosion or the next chase down a corridor.

And also, both Russell and Steven have a background in writing for children's television, and it's the same model as that. High-octane stories, a lot of momentum. That they both have that background has been enormously valuable.

And do you think this experience will feed back into your other work?

I think it will, inevitably – it's a constant learning curve. It's taught me an enormous amount, though I wouldn't necessarily be able to point at scripts I'm writing now and say 'That bit I got from *Doctor Who*', but it all filters in. Because one's style as a writer is ever-changing and ever-developing.

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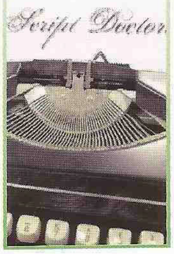
▼ *The Christmas **Invasion**'s Series Two trailer gave us a sneaky peek at **School Reunion**...*

And what are you moving on to?

I'm developing a sitcom, which is something I've always wanted to do, and developing a drama series for BBC Wales, and another comedy drama for ITV. There's my big science-fiction thing, which might be happening but which I can't tell anyone about! And I've just had a play on in London, and what was enjoyable about that was that I've been writing that for the last few years, it took a long time to get ready, and writing for the theatre you adopt a completely different style, you are allowed to let characters develop in a certain way, and it's quite nice to go back to that every now and then. Certainly writing for the theatre is something I think I'm going to be doing on and off for the rest of my career as well. But I made a very deliberate choice at the beginning of my writing career that I wanted to concentrate on drama, to learn about the mechanics of writing stories, of writing serial arcs and character arcs and build up a foundation of craft.



Ultimately I want to write comedy, and if you adapt that same discipline to a comedy then that makes it a much richer experience. I'd like to have as eclectic a career as a writer as is possible, so if one day my agent rings up and says 'Someone wants to talk to you about doing some animation', then yeah, why not? I don't have huge ambitions to write movies, but I'd like to write single dramas...

Why do movies not hold a particular appeal for you?

The process is so slow and you can spend years and years in development hell with a script constantly doing the rounds, and trying to get funding, for something that ultimately does two weeks at the Curzon, Shaftesbury Avenue and is seen by about 4000 people. Which is nice, but on television the writer has more autonomy and inevitably, even though it's just on for one night, on that one night you'll get more of an audience.

So have you left acting firmly in the past?

No, not at all – I do bits and bobs. It's now become a question of time. I'd like to do more because I do miss it terribly. They're currently filming the last ever episode of *No Angels*, and to give me a sense of closure they gave me a tiny little part in that. And I wrote an episode of a series called *Hotel Babylon*, [broadcast in January] and I've got a tiny part in that as well...

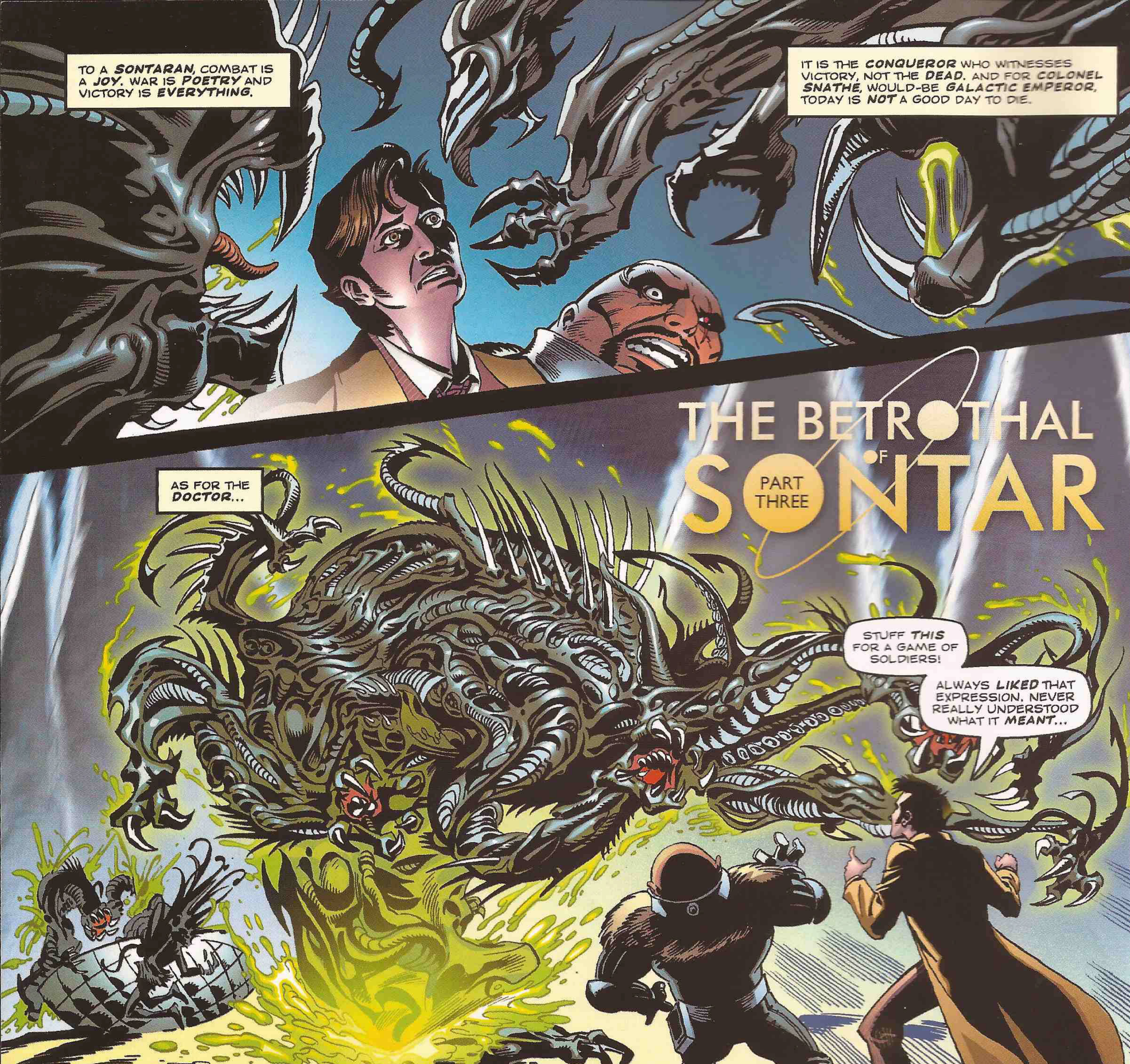
▼ *Anthony Head as a scary Head in **School Reunion!***

If autonomy is important to you, do you have ambitions to turn into what Russell now is, which is essentially a 'show-runner' – writer-producer-executive?

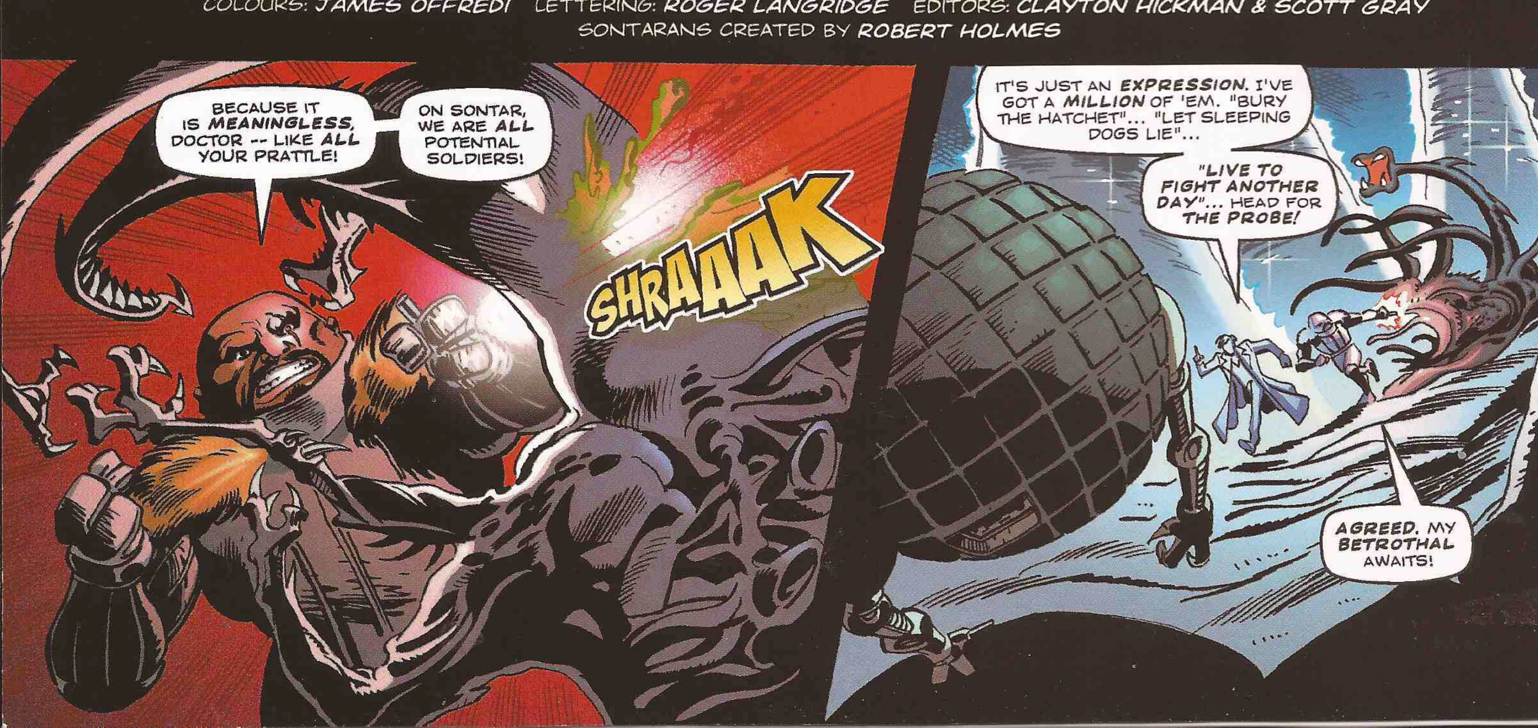
Yeah, ultimately I'd like to do that. What he's doing is following quite an American model of working, where a show has a 'lead writer'. In America, all of the writers are producers as well. The thing Russell has – which all writers want – is to have as great a level of control over your work as possible, because otherwise things get taken out of your hands, and decisions are taken which you'll find hard to swallow. So ultimately to be in a position where you have control over your work is what all writers want. DWM

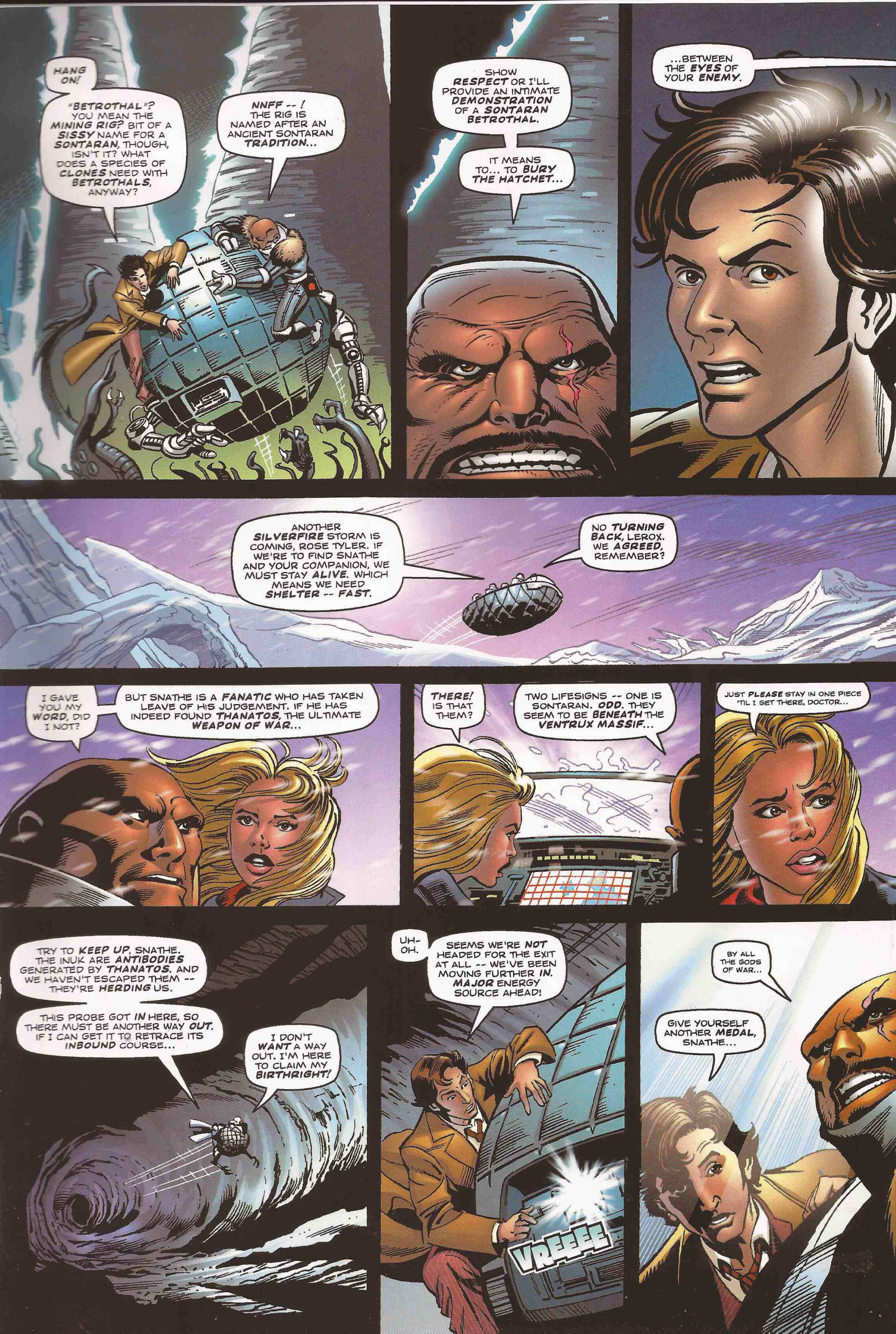
THE BETROTHAL OF SONTAR

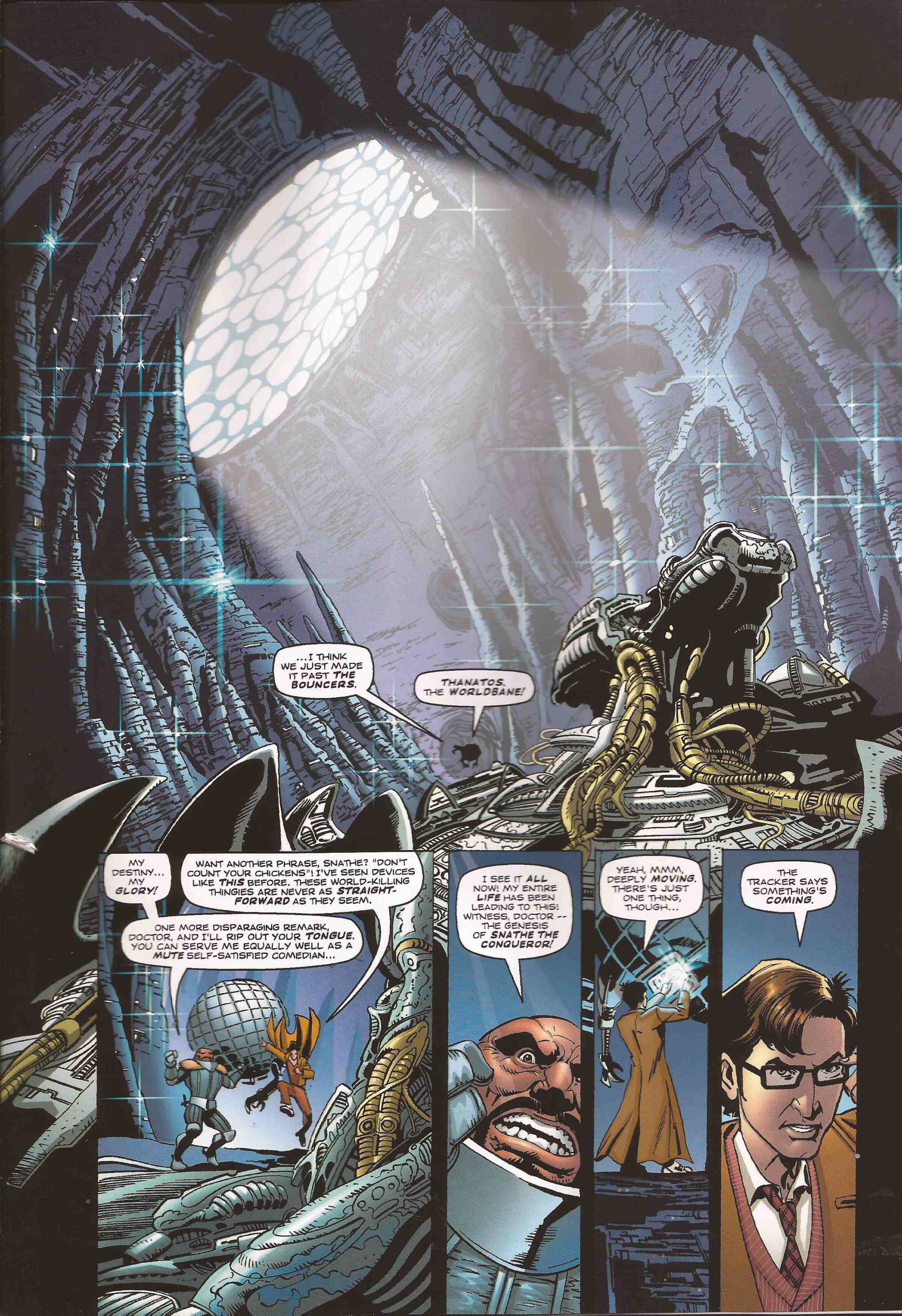
PART THREE

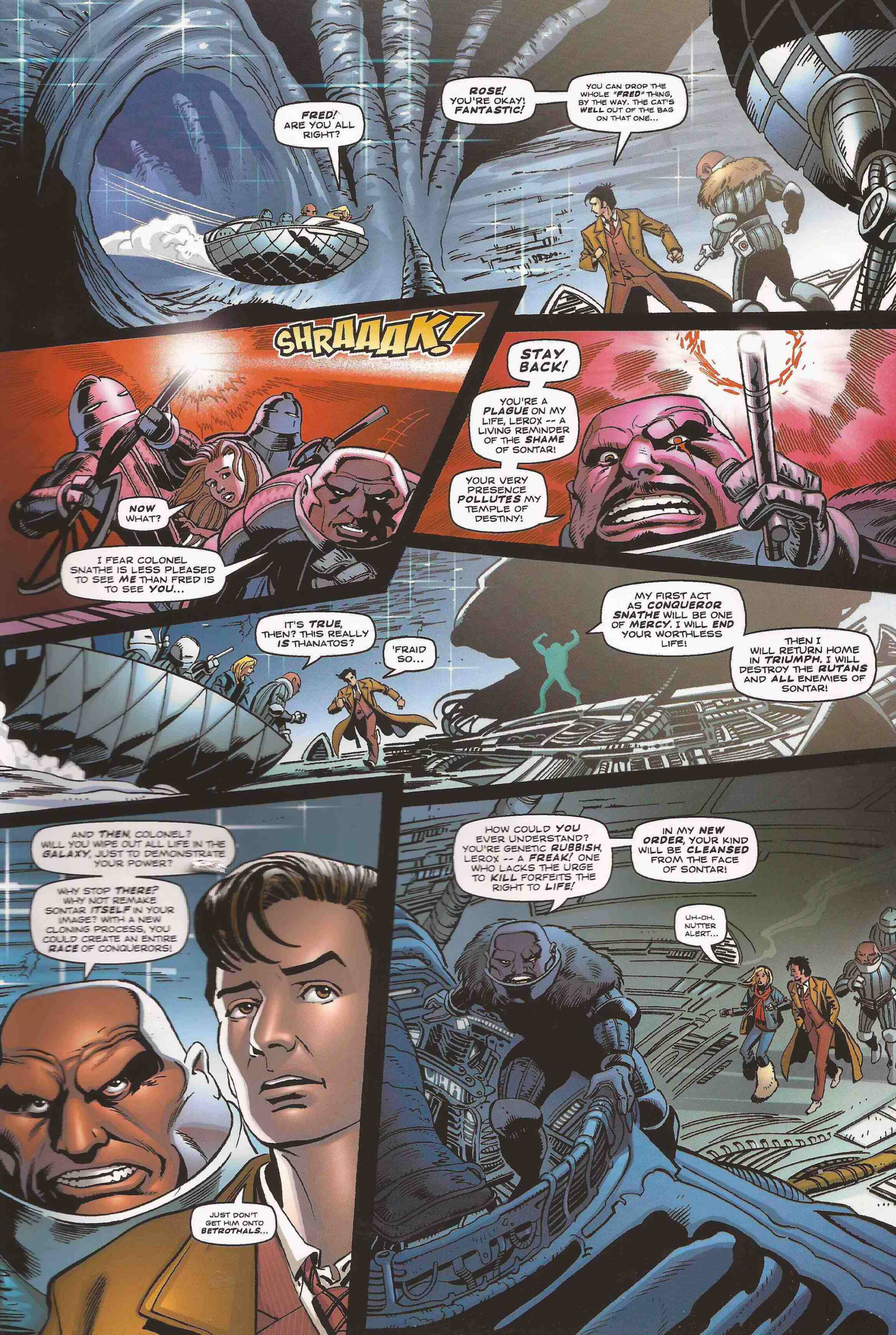

TO A SONTARAN, COMBAT IS A JOY. WAR IS POETRY AND VICTORY IS EVERYTHING.
IT IS THE CONQUEROR WHO WITNESSES VICTORY, NOT THE DEAD. AND FOR COLONEL SNATHE, WOULD-BE GALACTIC EMPEROR, TODAY IS NOT A GOOD DAY TO DIE.
THE BETROTHAL OF SONTAR PART THREE
AS FOR THE DOCTOR...
STUFF THIS FOR A GAME OF SOLDIERS!
ALWAYS LIKED THAT EXPRESSION. NEVER REALLY UNDERSTOOD WHAT IT MEANT...

STORY: **JOHN TOMLINSON & NICK ABADZIS** PENCIL ART: **MIKE COLLINS** INKS: **DAVID A ROACH**
COLOURS: **JAMES OFFREDI** LETTERING: **ROGER LANGRIDGE** EDITORS: **CLAYTON HICKMAN & SCOTT GRAY**
SONTARANS CREATED BY **ROBERT HOLMES**

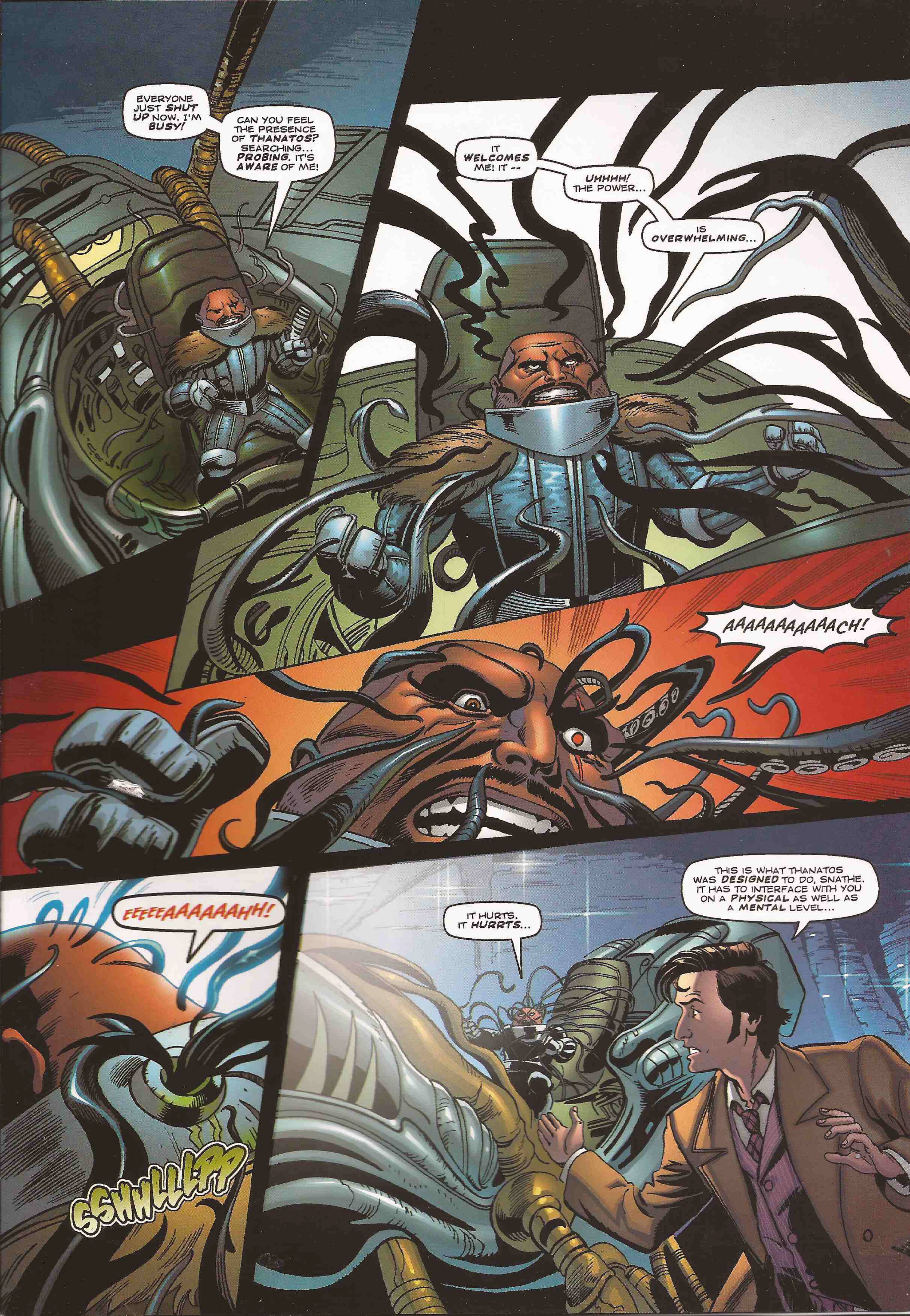

BECAUSE IT IS MEANINGLESS, DOCTOR -- LIKE ALL YOUR PRATTLE!
ON SONTAR, WE ARE ALL POTENTIAL SOLDIERS!
SHRAAAK
IT'S JUST AN EXPRESSION. I'VE GOT A MILLION OF 'EM. "BURY THE HATCHET"... "LET SLEEPING DOGS LIE"...
"LIVE TO FIGHT ANOTHER DAY"... HEAD FOR THE PROBE!
AGREED. MY BETROTHAL AWAITS!

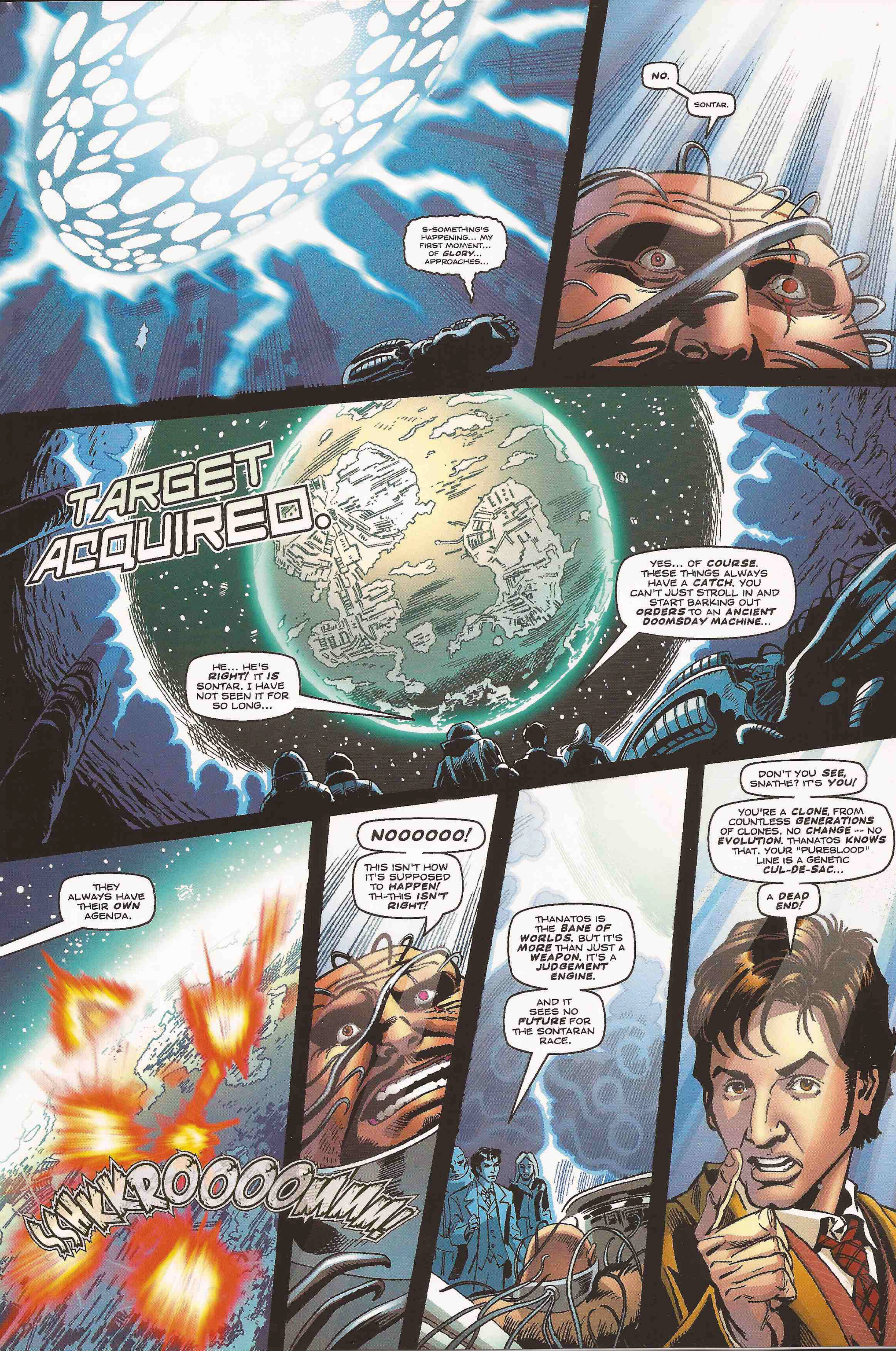

HANG ON!
"BETROTHAL"? YOU MEAN THE MINING RIG? BIT OF A SISSY NAME FOR A SONTARAN, THOUGH, ISN'T IT? WHAT DOES A SPECIES OF CLONES NEED WITH BETROTHALS, ANYWAY?
NNFF -- ! THE RIG IS NAMED AFTER AN ANCIENT SONTARAN TRADITION...
SHOW RESPECT OR I'LL PROVIDE AN INTIMATE DEMONSTRATION OF A SONTARAN BETROTHAL.
IT MEANS TO... TO BURY THE HATCHET...
...BETWEEN THE EYES OF YOUR ENEMY.
ANOTHER SILVERFIRE STORM IS COMING, ROSE TYLER. IF WE'RE TO FIND SNATHE AND YOUR COMPANION, WE MUST STAY ALIVE. WHICH MEANS WE NEED SHELTER -- FAST.
NO TURNING BACK, LEROX. WE AGREED, REMEMBER?
I GAVE YOU MY WORD, DID I NOT?
BUT SNATHE IS A FANATIC WHO HAS TAKEN LEAVE OF HIS JUDGEMENT. IF HE HAS INDEED FOUND THANATOS, THE ULTIMATE WEAPON OF WAR...
THERE! IS THAT THEM?
TWO LIFESIGNS -- ONE IS SONTARAN. ODD. THEY SEEM TO BE BENEATH THE VENTRUX MASSIF...
JUST PLEASE STAY IN ONE PIECE 'TIL I GET THERE, DOCTOR...
TRY TO KEEP UP, SNATHE. THE INUK ARE ANTIBODIES GENERATED BY THANATOS. AND WE HAVEN'T ESCAPED THEM -- THEY'RE HERDING US.
THIS PROBE GOT IN HERE, SO THERE MUST BE ANOTHER WAY OUT. IF I CAN GET IT TO RETRACE ITS INBOUND COURSE...
I DON'T WANT A WAY OUT. I'M HERE TO CLAIM MY BIRTHRIGHT!
UH-OH.
SEEMS WE'RE NOT HEADED FOR THE EXIT AT ALL -- WE'VE BEEN MOVING FURTHER IN. MAJOR ENERGY SOURCE AHEAD!
VREEEE
BY ALL THE GODS OF WAR...
GIVE YOURSELF ANOTHER MEDAL, SNATHE...

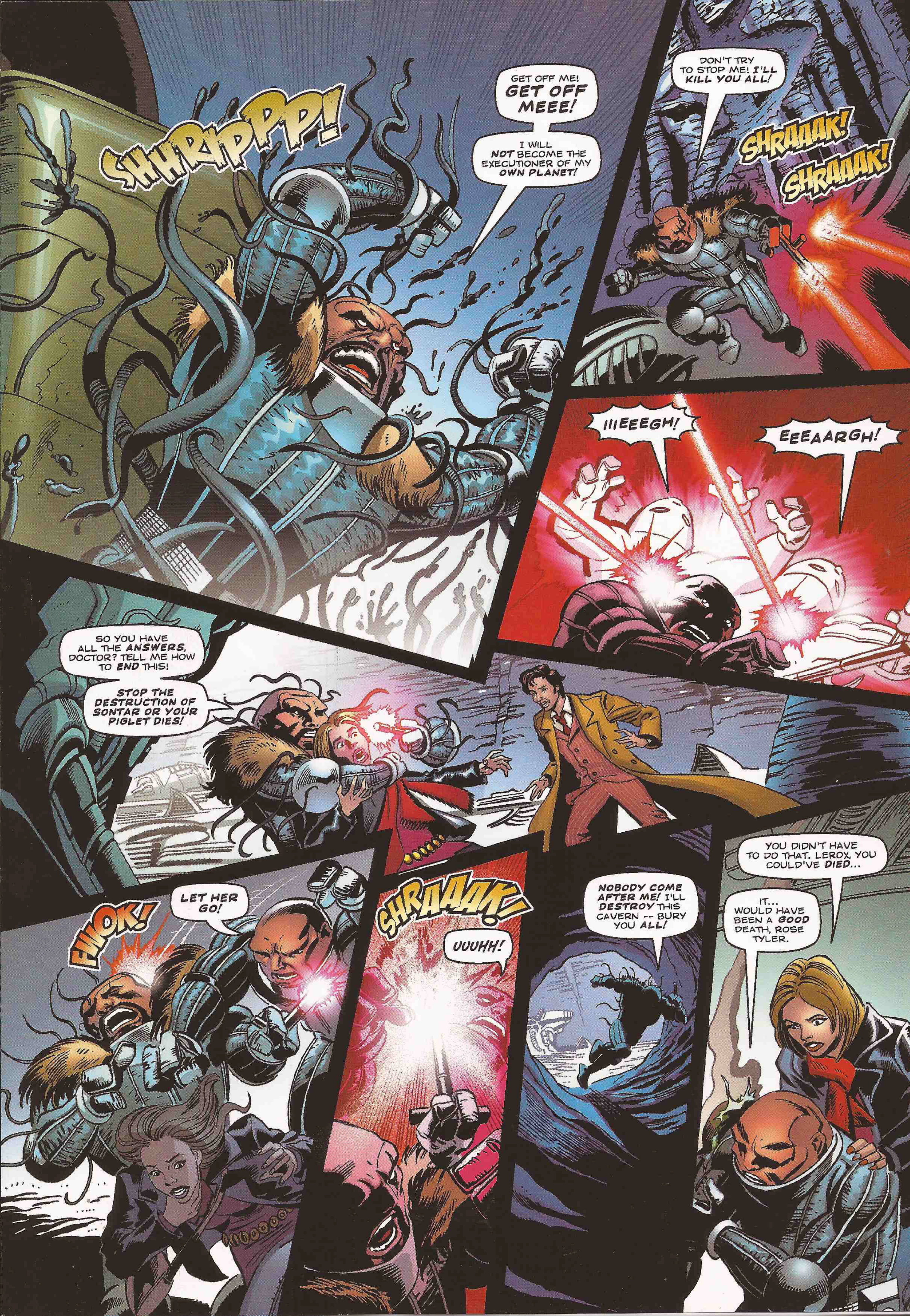

...I THINK WE JUST MADE IT PAST *THE BOUNCERS*.
THANATOS. THE *WORLDBANE*!
MY DESTINY... MY *GLORY*!
WANT ANOTHER PHRASE, SNATHE? "DON'T COUNT YOUR CHICKENS"! I'VE SEEN DEVICES LIKE *THIS* BEFORE. THESE WORLD-KILLING THINGIES ARE NEVER AS *STRAIGHT-FORWARD* AS THEY SEEM.
ONE MORE DISPARAGING REMARK, DOCTOR, AND I'LL RIP OUT YOUR *TONGUE*. YOU CAN SERVE ME EQUALLY WELL AS A *MUTE* SELF-SATISFIED COMEDIAN...
I SEE IT *ALL* NOW! MY ENTIRE *LIFE* HAS BEEN LEADING TO THIS! WITNESS, DOCTOR -- THE GENESIS OF *SNATHE THE CONQUEROR*!
YEAH, MMM, DEEPLY *MOVING*. THERE'S JUST ONE THING, THOUGH...
THE TRACKER SAYS SOMETHING'S *COMING*.

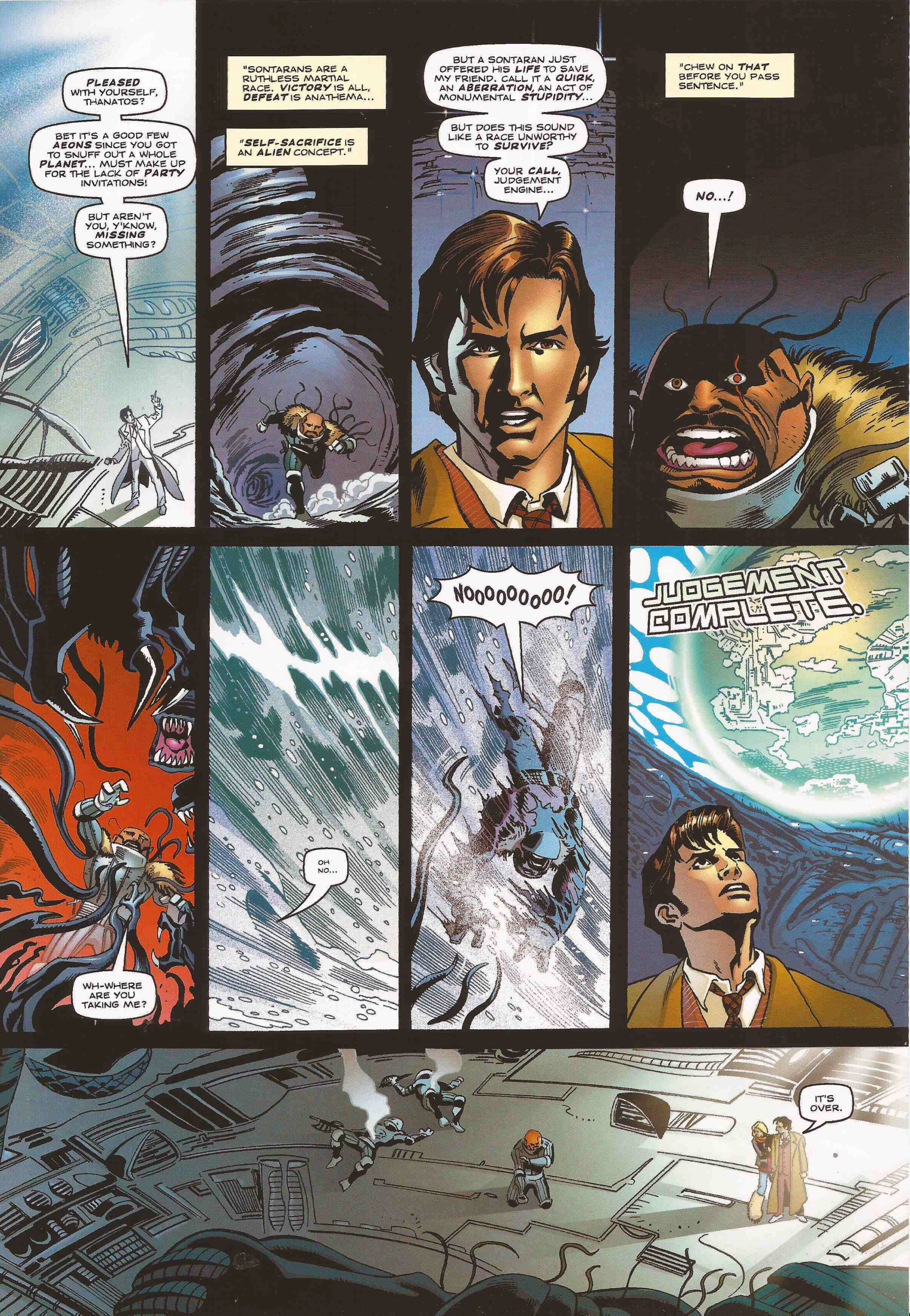


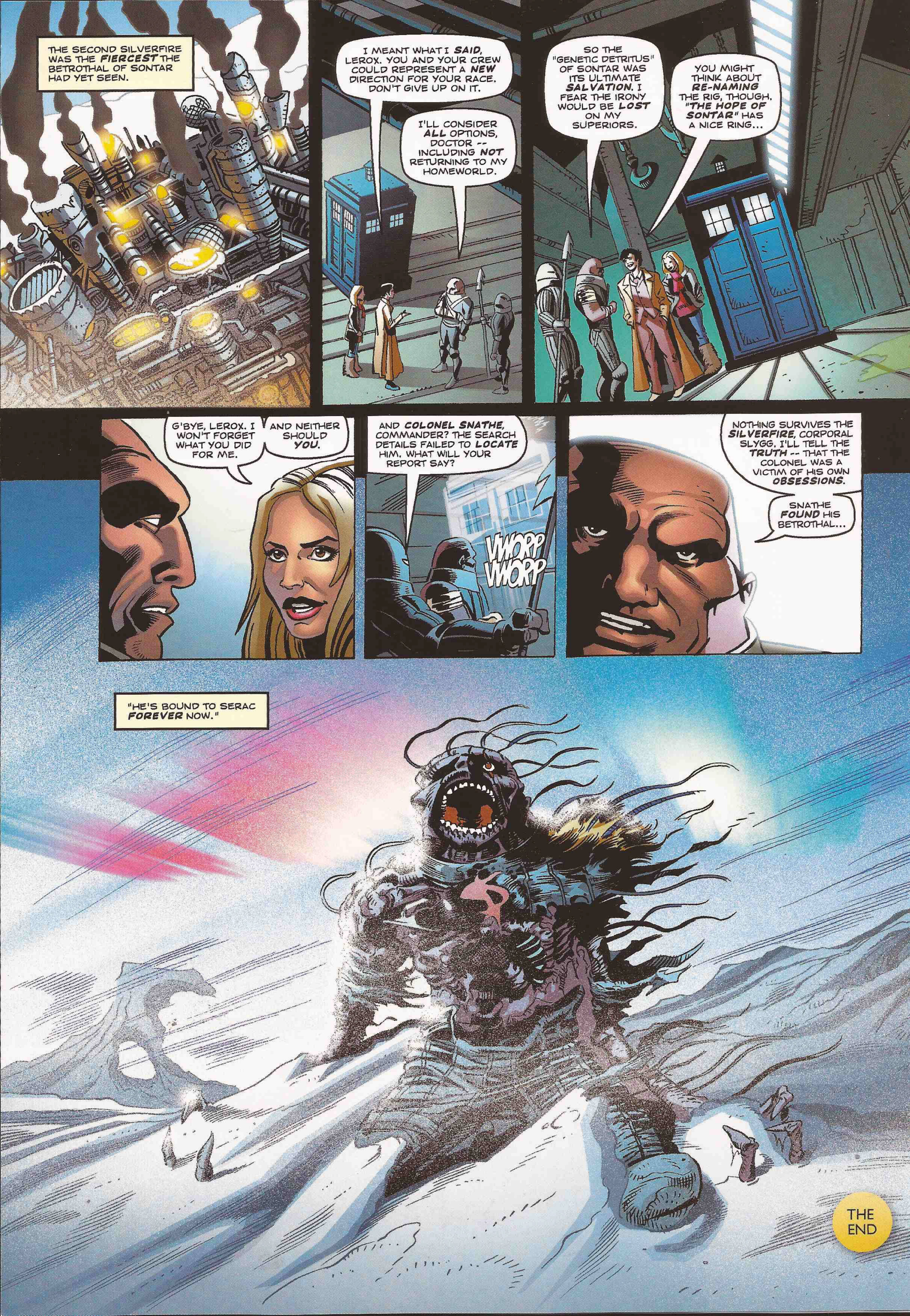
FRED! ARE YOU ALL RIGHT?
ROSE! YOU'RE OKAY! FANTASTIC!
YOU CAN DROP THE WHOLE "FRED" THING, BY THE WAY. THE CAT'S WELL OUT OF THE BAG ON THAT ONE...
SHRAAAK!
NOW WHAT?
I FEAR COLONEL SNATHE IS LESS PLEASED TO SEE ME THAN FRED IS TO SEE YOU...
STAY BACK!
YOU'RE A PLAGUE ON MY LIFE, LEROX -- A LIVING REMINDER OF THE SHAME OF SONTAR!
YOUR VERY PRESENCE POLLUTES MY TEMPLE OF DESTINY!
IT'S TRUE, THEN? THIS REALLY IS THANATOS?
'FRAID SO...
MY FIRST ACT AS CONQUEROR SNATHE WILL BE ONE OF MERCY. I WILL END YOUR WORTHLESS LIFE!
THEN I WILL RETURN HOME IN TRIUMPH. I WILL DESTROY THE RUTANS AND ALL ENEMIES OF SONTAR!
AND THEN, COLONEL? WILL YOU WIPE OUT ALL LIFE IN THE GALAXY, JUST TO DEMONSTRATE YOUR POWER?
WHY STOP THERE? WHY NOT REMAKE SONTAR ITSELF IN YOUR IMAGE? WITH A NEW CLONING PROCESS, YOU COULD CREATE AN ENTIRE RACE OF CONQUERORS!
JUST DON'T GET HIM ONTO BETROTHALS...
HOW COULD YOU EVER UNDERSTAND? YOU'RE GENETIC RUBBISH, LEROX -- A FREAK! ONE WHO LACKS THE URGE TO KILL FORFEITS THE RIGHT TO LIFE!
IN MY NEW ORDER, YOUR KIND WILL BE CLEANSED FROM THE FACE OF SONTAR!
UH-OH. NUTTER ALERT...


EVERYONE JUST SHUT UP NOW. I'M BUSY!
CAN YOU FEEL THE PRESENCE OF THANATOS? SEARCHING... PROBING. IT'S AWARE OF ME!
IT WELCOMES ME! IT --
UHHHH! THE POWER...
IS OVERWHELMING...
AAAAAAAAAACH!
EEEEAAAAAAAHH!
SSHHLLLPP
IT HURTS. IT HURRTS...
THIS IS WHAT THANATOS WAS DESIGNED TO DO, SNATHE. IT HAS TO INTERFACE WITH YOU ON A PHYSICAL AS WELL AS A MENTAL LEVEL...


S-SOMETHING'S HAPPENING... MY FIRST MOMENT... OF GLORY... APPROACHES...
NO.
SONTAR.
TARGET ACQUIRED.
HE... HE'S RIGHT! IT IS SONTAR. I HAVE NOT SEEN IT FOR SO LONG...
YES... OF COURSE. THESE THINGS ALWAYS HAVE A CATCH. YOU CAN'T JUST STROLL IN AND START BARKING OUT ORDERS TO AN ANCIENT DOOMSDAY MACHINE...
THEY ALWAYS HAVE THEIR OWN AGENDA.
SHKKROOOOMMM!
NOOOOOO!
THIS ISN'T HOW IT'S SUPPOSED TO HAPPEN! TH-THIS ISN'T RIGHT!
THANATOS IS THE BANE OF WORLDS. BUT IT'S MORE THAN JUST A WEAPON. IT'S A JUDGEMENT ENGINE.
AND IT SEES NO FUTURE FOR THE SONTARAN RACE.
DON'T YOU SEE, SNATHE? IT'S YOU!
YOU'RE A CLONE, FROM COUNTLESS GENERATIONS OF CLONES. NO CHANGE -- NO EVOLUTION. THANATOS KNOWS THAT. YOUR "PUREBLOOD" LINE IS A GENETIC CUL-DE-SAC...
A DEAD END!


SHRIPPP!
GET OFF ME! GET OFF MEEE!
I WILL NOT BECOME THE EXECUTIONER OF MY OWN PLANET!
DON'T TRY TO STOP ME! I'LL KILL YOU ALL!
SHRAAAK!
SHRAAAK!
IIIEEEGH!
EEEAARGH!
SO YOU HAVE ALL THE ANSWERS, DOCTOR? TELL ME HOW TO END THIS!
STOP THE DESTRUCTION OF SONTAR OR YOUR PIGLET DIES!
FWOK!
LET HER GO!
SHRAAAK!
UUUHH!
NOBODY COME AFTER ME! I'LL DESTROY THIS CAVERN -- BURY YOU ALL!
YOU DIDN'T HAVE TO DO THAT. LEROX, YOU COULD'VE DIED...
IT... WOULD HAVE BEEN A GOOD DEATH, ROSE TYLER.


PLEASED WITH YOURSELF, THANATOS?
BET IT'S A GOOD FEW AEONS SINCE YOU GOT TO SNUFF OUT A WHOLE PLANET... MUST MAKE UP FOR THE LACK OF PARTY INVITATIONS!
BUT AREN'T YOU, Y'KNOW, MISSING SOMETHING?
"SONTARANS ARE A RUTHLESS MARTIAL RACE. VICTORY IS ALL, DEFEAT IS ANATHEMA...
"SELF-SACRIFICE IS AN ALIEN CONCEPT."
BUT A SONTARAN JUST OFFERED HIS LIFE TO SAVE MY FRIEND. CALL IT A QUIRK, AN ABERRATION, AN ACT OF MONUMENTAL STUPIDITY...
BUT DOES THIS SOUND LIKE A RACE UNWORTHY TO SURVIVE?
YOUR CALL, JUDGEMENT ENGINE...
"CHEW ON THAT BEFORE YOU PASS SENTENCE."
NO...!
WH-WHERE ARE YOU TAKING ME?
OH NO...
NOOOOOOOOO!
JUDGEMENT COMPLETE.
IT'S OVER.


THE SECOND SILVERFIRE WAS THE *FIERCEST* THE BETROTHAL OF SONTAR HAD YET SEEN.
I MEANT WHAT I *SAID*, LEROX. YOU AND YOUR CREW COULD REPRESENT A *NEW* DIRECTION FOR YOUR RACE. DON'T GIVE UP ON IT.
I'LL CONSIDER *ALL* OPTIONS, DOCTOR -- INCLUDING *NOT* RETURNING TO MY HOMEWORLD.
SO THE "GENETIC DETRITUS" OF SONTAR WAS ITS ULTIMATE *SALVATION*. I FEAR THE IRONY WOULD BE *LOST* ON MY SUPERIORS.
YOU MIGHT THINK ABOUT *RE-NAMING* THE RIG, THOUGH. *"THE HOPE OF SONTAR"* HAS A NICE RING...
G'BYE, LEROX. I WON'T FORGET WHAT YOU DID FOR ME.
AND NEITHER SHOULD *YOU*.
AND *COLONEL SNATHE*, COMMANDER? THE SEARCH DETAILS FAILED TO *LOCATE* HIM. WHAT WILL YOUR REPORT SAY?
VWORP VWORP
NOTHING SURVIVES THE *SILVERFIRE*, CORPORAL SLYGG. I'LL TELL THE *TRUTH* -- THAT THE COLONEL WAS A VICTIM OF HIS OWN *OBSESSIONS*.
SNATHE *FOUND* HIS BETROTHAL...
"HE'S BOUND TO SERAC *FOREVER* NOW."
THE END

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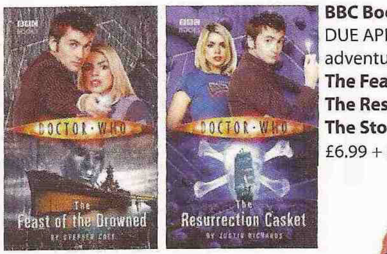

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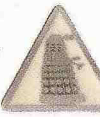

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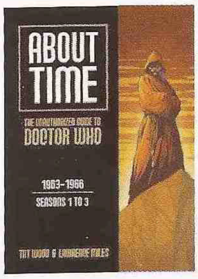

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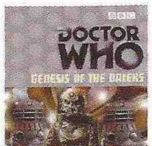

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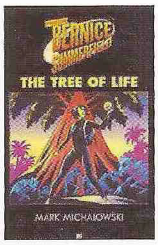

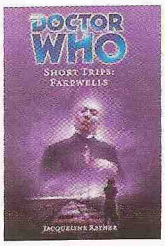

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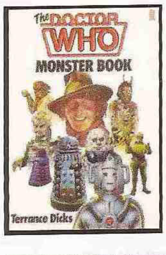

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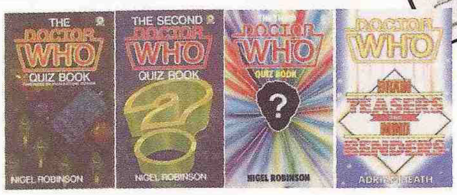

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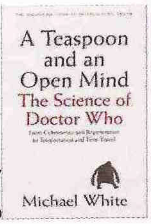

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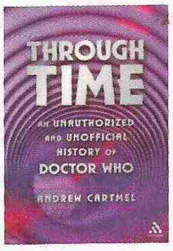

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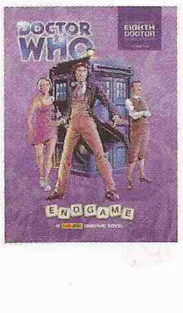

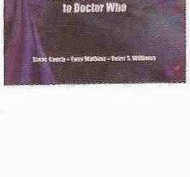

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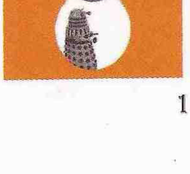

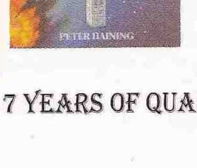

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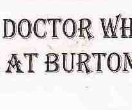

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Who's Company

Since they began in 1999, Big Finish's *Doctor Who* audios have not only taken the Doctor's TV companions on all-new adventures – they've also created their own additions to the TARDIS crew! **Simon Guerrier** meets these new old friends...

Main illustration **Stuart Manning** Line illustrations **Martin Geraghty**

▲ *Top: Sophie Aldred, Nicola Bryant, Caroline Morris and Philip Olivier are united for this issue's* **DWM** *exclusive adventure,* ***The Veiled Leopard.***

ROSE, SAYS THE DOCTOR, IS fantastic. Absolutely fantastic. And he means it. Of all the people on Satellite 5 – even Lynda-with-a-Y – it's Rose who the Doctor saves, sending her back home in the TARDIS. Later, it's just Rose he leaves with, abandoning Captain Jack.

"I only take the best," he says, dumping failed-companion Adam. Yeah, Rose is the best. She's special. She's *different*.

But not unique. Don't tell her, but Rose isn't the first pretty girl to be whisked off in the TARDIS. (She's about to find that out for herself anyway...) Oh, the Doctor's got about in his 900 plus years. There's four of his exes on this issue's free CD. He's shown the wonders of time and space to girls from the far future and from the ancient past. He's taken in grown-ups, professionals, runaways and criminals. There've been boys, men, various types of alien, and even one or two machines...

So why does he *need* a companion? To find out, I talked to the people who have written for the Doctor's friends, and to the actors who played them. I want to know what makes the Doctor's companions so special. I want to know how they continue to be important, to grow and develop, in their ongoing adventures in the Big Finish CD dramas.

There's an all-new 100-minute (at least!) audio *Doctor Who* play from Big Finish Productions every month, starring Doctors Five to Eight. And as well as giving the Doctor's old TV companions new things to do, Big Finish has also created brand new companions of its own.

I want to know what's changed for Big Finish since *Doctor Who* returned to our TV screens. How has Rose influenced what the Doctor's old companions are up to these days? And how have they influenced her?

So, where to start...

ACE

SOPHIE ALDRED

"I ASSUMED, WHEN I AUDITIONED FOR the part of Ace," says actress Sophie Aldred, "that I would be running around quarries, twisting my ankle and screaming. But when I got the first script for *Dragonfire* I thought, 'Wow! This is very different!'"

Meet Ace. She's *different*. First seen in 1987, Ace sulks! She carries a ghetto-blaster! She swears! (Really – she shouts things like 'Gordon Bennett!' and 'Bilge-bag!' at people.) She even beat up a Dalek with a baseball bat!

What's more, as she travelled with the Seventh Doctor, we got to watch Ace grow up. Her character developed and changed, and we believed in her.

That's what made her special, and it might explain why Sophie's continued to play Ace for almost 20 years. When *Doctor Who* was taken off the air in 1989, Ace continued to develop in books and CDs. As the free CD this issue shows, Ace is now an adult. She doesn't need the Doctor to look out for her. And she seems to have earned a companion of her own...

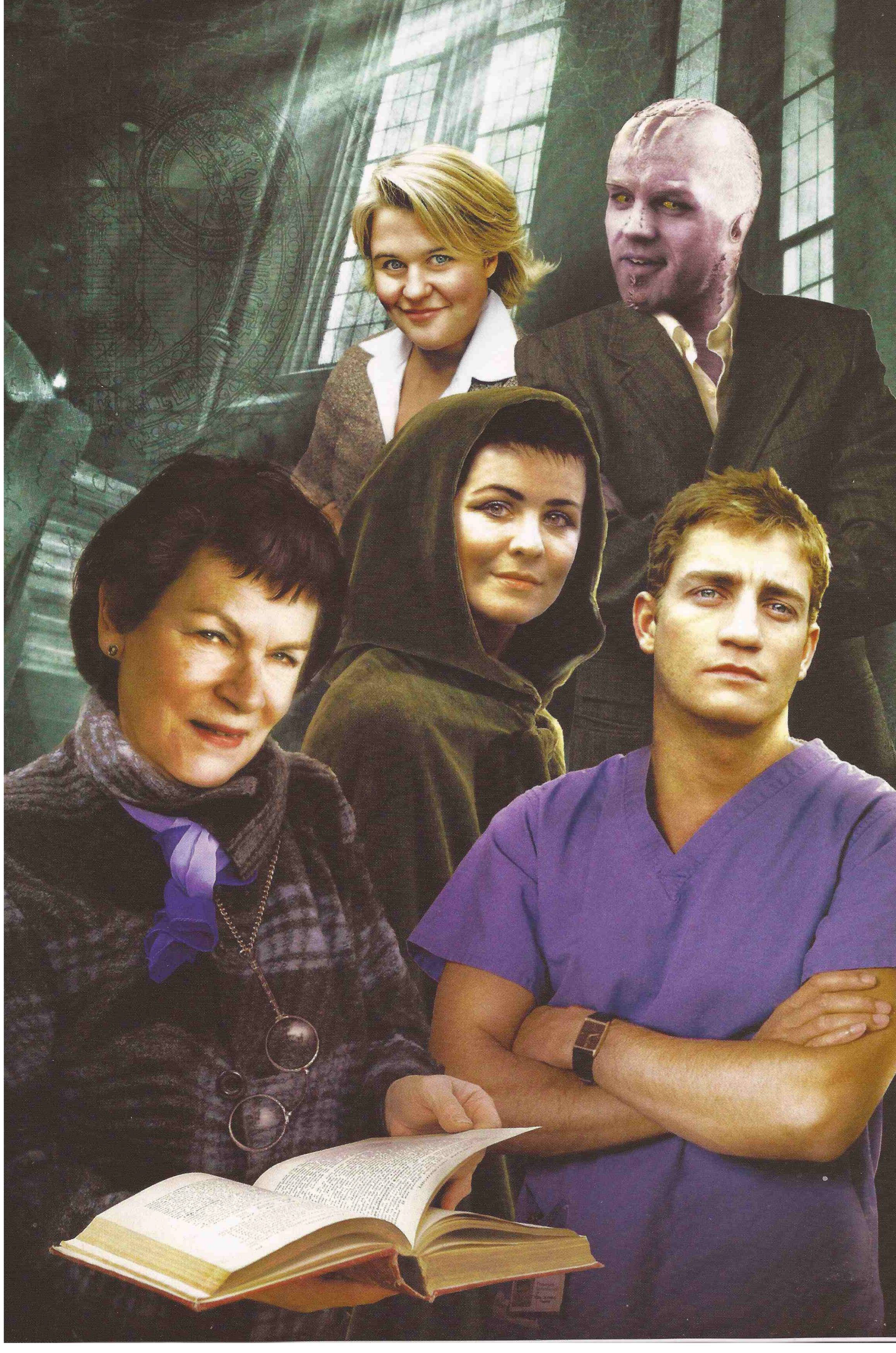
So how was it done? Perhaps because Ian Briggs, who wrote Ace's début, based her on real people. "Yes," Sophie confirms. "These three girls who he'd worked with at a youth theatre in Ealing. The reaction I got to Ace from girls was, 'Oh hooray! Somebody real!'

"It's interesting," Sophie continues, "because Rose has got a similarly real background. We know a lot about the backstory. But that's quite a normal thing now because we've had years of *EastEnders* and gritty realism. In 1987, *EastEnders* was still very new. So for me it was really quite a surprise. I was delighted to see so much of the action, and to receive this script in which, at one point, I had a monologue. Again, very unusual on telly at the time."

I suggest that Rose can also be a strong character without all that shouting and kicking. "Rose is not really a tomboy whereas Ace definitely was," says Sophie. "Their backgrounds are similar, where they come from and their emotional backstory with similar traumas. But I don't know whether Rose would have worked in 1987."

Well, she *was* just a baby...

So, Rose and Ace are special because they're 'real'. I ask Paul Cornell, author of the recent episode *Father's Day*, how you create a 'real' character. "The ▶



▲ *Sophie Aldred meets a sinister bunny in the Big Finish kitchen while recording* ***Night Thoughts.***

◄ *Sophie and Sylvester McCoy give it their all!*

◄ really difficult job," says Paul, "is to create people who aren't you, who don't think like you or act like you. I tend to cut-and-paste from people I know."

So does he scribble down everything he overhears on the bus? "It's very rarely individual lines," says Paul. "It's usually a vague impression of people." On the DVD commentary for *Father's Day*, for example, Paul reveals that, "...it's all about my dad. Pete Tyler is exactly like my dad. He did all that stuff, the health drinks."

But why does 'reality' really matter? Later on in the same commentary, Paul asks Billie Piper and Shaun Dingwall what it takes to play the scene where Pete discovers that the teenager in front of him is really his baby daughter. "It's quite a tricky scene to play," Shaun tells him, "because it's not real. It's *so* not real that you have to rely on your imagination to find some truth in it."

> "Rose is not a tomboy, whereas Ace definitely was! But their backgrounds are quite similar..."

Billie explains that she "listened to really sad songs for about a week" to prepare, but Shaun says, "For me, it was pretty much the words. The script."

So, I ask Paul, where does his talent for making a situation 'true' – even when it's so strange – come from?

"In this particular case," he tells me, "one half of me being a hard-core fundamentalist geek who would like to present the most far-spun fantasy imaginable with little connection to the real world. Then there's another half of me that wants to tell stories about people in the real world. Rather than doing those two things separately I always seem to do them both at once."

And why does this approach work? Just before *Rose* aired last year, Gary Gillatt discussed Ace's last TV story, *Survival*, in **DWM**. 'Imagine,' he said, 'a series that adopts a familiar urban world as its backdrop, and uses visits to a crumbling council block – and the friends and family of the Doctor's assistant – to allow its audience to understand more clearly the stakes the Doctor is playing for.' Sound familiar?

Grounding the companion in reality makes *everything* more real. Whatever weird alien stuff the Doctor shows her, if she's real and she believes it, then so do we.

SURVIVAL WAS, HOWEVER, the last television *Doctor Who* story for more than six years, and when the Paul McGann TV Movie was broadcast in 1996, the Doctor was travelling alone.

▼ *Ace made her début in 1987's* ***Dragonfire.*** *Sophie noticed straight away that the character was something special.*

▼ *The Seventh Doctor's girls in the studio!*

"I've got this big plan," reveals Sophie, "that Russell T Davies is going to do a story where we find out what happened to Ace." She smiles sadly. "But then that's a bit pie in the sky. One can always have these dreams." Yes, just imagine if the new series brought back an old companion...

Still, there are different accounts of what happened to Ace. She died in the **DWM** comic strip. She left the Doctor to hunt Daleks in Virgin's *New Adventures* books. And in the webcast *Death Comes to Time*, she took the Doctor's place as guardian of time when he seemed to have blown himself up.

What did Sophie make of what was being done to her? "I read a couple of the Virgin novels," she admits. "I was delighted it had a life beyond telly, but it didn't really seem to have much to do with me."

Paul Cornell, however, was one of the most prolific *New Adventures* authors.

"I think if there's one thing that my stories are about," says Paul, "it's the effect on people of quite extreme fantasy circumstances. Certainly way back in the *New Adventures*, mine were full of ordinary people encountering very, very weird stuff."

I hazard that as well as showing a greater degree of character depth than the TV series had managed before, many of Paul's novels also showed the consequences of travelling with the Doctor, companions who are changed by their experiences. "Absolutely," he agrees. "You cannot come back through the door and be the same person."

So change is good. That goes doubly so in the case of Big Finish. "You've also got to make it interesting for the actors," says Gary Russell, producer of the audio adventures, "You have to offer them something new."

Of course, there

had been nods to stronger, more independent companions before. In the mid 1970s, Sarah Jane Smith paid lip service to something called 'women's lib'. Leela threw knives at people. Romana and Tegan were quite bossy. Yet for much of the show's history, efforts to make any new companion different and/or real were short-lived.

"The character traits they were given for their first four episodes very rarely got mentioned again," says Gary. "Nearly every one of the actors has at some point said, 'I was disappointed that when I started the character was meant to be A, B and C, but it very quickly ceased being that.'"

EVELYN

MAGGIE STABLES

SO MEET EVELYN. SHE'S DIFFERENT. The first companion Big Finish created for its own use, Dr Evelyn Smythe is older than any of the Doctor's previous companions, the TARDIS just one more chapter in her long life. And since she first appeared in 2000's *The Marian Conspiracy*, Big Finish has genuinely cared for her, developing her relationship with the Doctor in each story.

Their friendship is really tested in Robert Shearman's *Jubilee* (later adapted into the television episode *Dalek*), and they nearly part company after the events of *Project: Lazarus*. But the Doctor has always won her over (so far), perhaps most movingly in Jacqueline Rayner's bold – and musical! – *Doctor Who and the Pirates*.

At the recording of 2001's *Bloodtide*, Sixth Doctor actor Colin Baker explained why Evelyn works so well. "She has given us a more adult relationship," he said. "On television there was the whinging Peri and – very briefly – the highly energetic Mel. But they were the relationships of adult and child. It has been interesting for the Doctor to be faced with a companion who is, if not his equal in every single way, certainly his equal intellectually."

"I had always wanted to bring in an older character," Gary tells me. "The part was created for Maggie Stables. Maggie, like Colin, is a super-intelligent person and they get on like a house on fire. Translating that to Evelyn and the Sixth Doctor was very easy."

So how does Evelyn's character break away from the generic companion role?

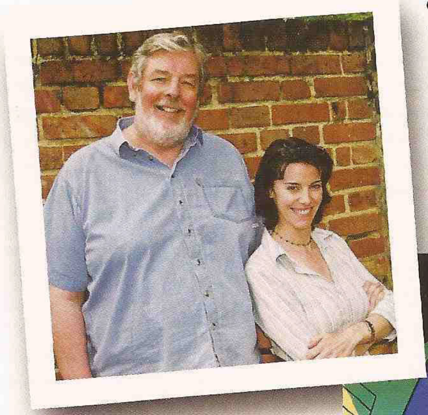
▲ *As Dr Evelyn Smythe, Maggie Stables has joined Colin Baker's Doctor meeting Queen Elizabeth, a crew of rather musical pirates, and quite a few Daleks!*

"I can see that it gives problems to the writer," Colin went on. "It removes a device – which is I'm sure the reason the Doctor has always had juvenile companions – so he can explain what he's doing all the time."

So in effect, Evelyn is too much of a real person to be just a peg for the plot. What's more, we can judge the Doctor by the quality of his friends. A more outgoing, intelligent companion makes the Doctor seem more out-going and intelligent too.

"Yes, and less patronising," Gary agrees. "The Sixth Doctor has a reputation of being a blustering, aggressive, slightly unpleasant character. There's no chance of that with Evelyn. She wouldn't put up with it!"

"I think she's not too frightened of him," says Maggie Stables herself. "She's impressed by him, obviously, but she doesn't feel too overshadowed."



BERNICE

LISA BOWERMAN

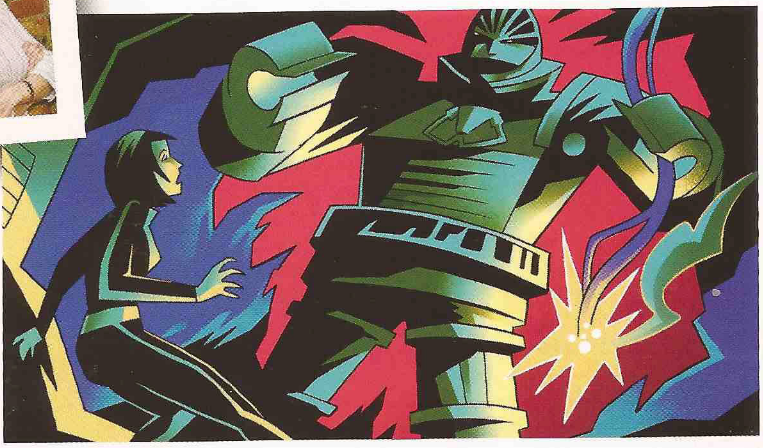
IN SOME RESPECTS EVELYN COULD BE seen as an older version of the first new companion created after the end of the TV series. Meet Professor Bernice Summerfield. Benny's *different*, a hard-drinking, sassy archaeologist from the future, originally created for the *New Adventures* by Paul Cornell. That man gets everywhere!

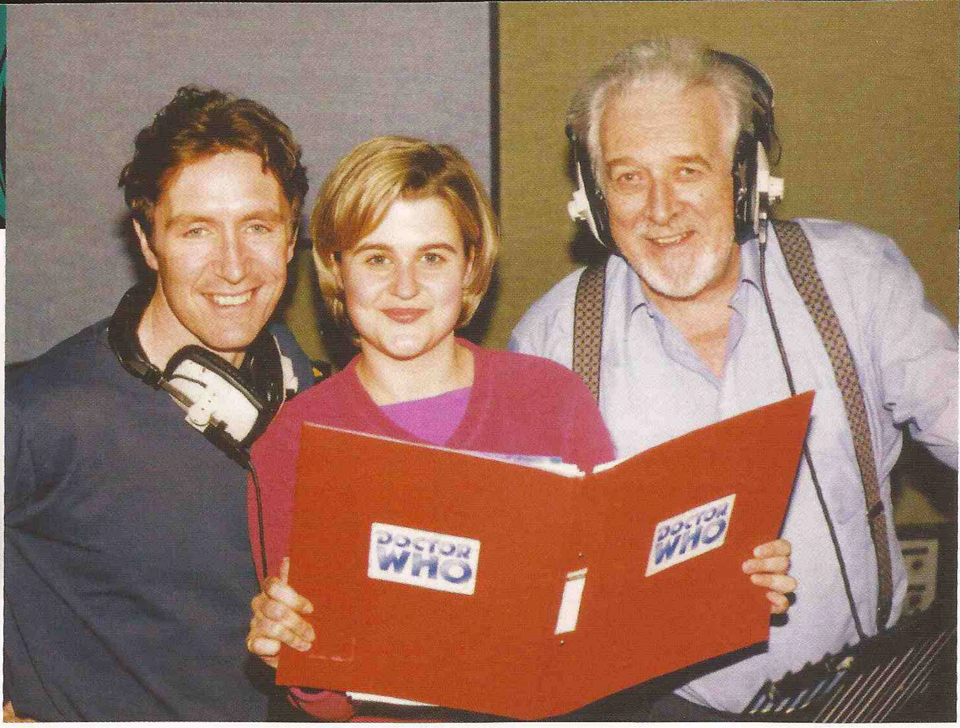
"Benny is very close to my viewpoint character," says Paul. "So much so that I quite like the fact that so many voices have ruffled her up a bit since then."

Benny proved highly successful, and spun off into her own range of novels after leaving the Doctor behind. In 1997 Big Finish released the first Benny audio adventure, starring Lisa Bowerman. The range is just starting its seventh series.

"Lisa's voice infected me so fast," ►

▲ ► *Bernice Summerfield (Lisa Bowerman) has spun-off into her own audio series, encountering, among others, the Giant Robot (Michael Kilgarriff)!*





says Paul. "I find it very hard to think of Benny as anyone else now." I ask if Lisa's performance changed how he writes for 'his' character. "Very much so," he nods. "In particular you'll find her speech patterns have changed a bit, because in Lisa's performance a lot of what she does is in wonderful hesitation."

"Once you've got the voice of a character," says Eddie Robson, who has also written for Benny, "everything does sort of follow. Doing *Doctor Who* prose you have the actors' voices for the Doctor and companions, but I mentally cast the other roles as well. That's what I did for Benny, years ago when I was doing Benny fan-fiction. Even before Lisa was doing them. Fortunately they then cast a similar kind of voice!"

Eddie's *Memory Lane* is released later this year, and stars another strong, independent companion...

> "Charley comes from an age where her behaviour wouldn't have been the norm..."

CHARLEY

INDIA FISHER

MEET CHARLEY POLLARD. SHE'S *different*, and the most travelled of all Big Finish's companions. In 25 full-length audios, as well as a **DWM** freebie, Charley's come a long, long way from her first meeting with the dashing Eighth Doctor, aboard the doomed *R101* airship. They've battled Romans in a mixed-up past, seen Earth overrun by the Daleks, and even got lost in a whole other universe.

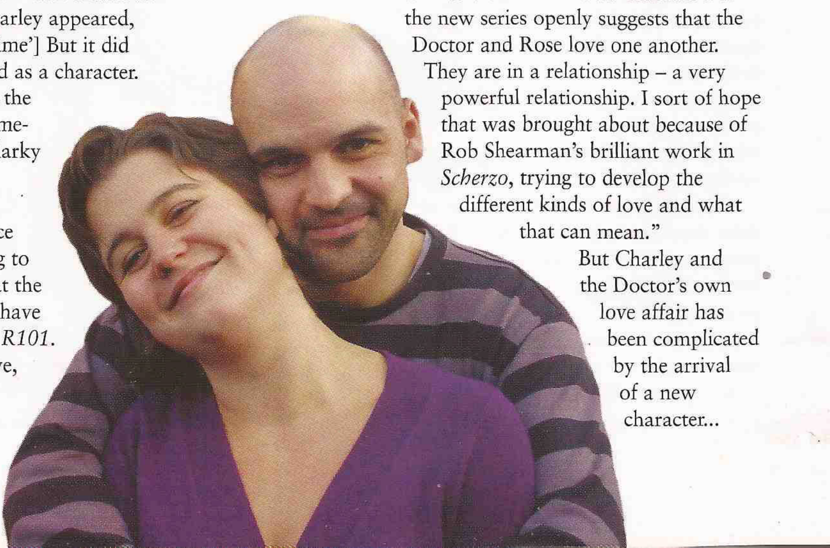
"She's quite easy to write," says Eddie, "because she *wants* to get out there and have adventures. It can be more difficult with some other characters to convincingly put them in situations that most of us would never go near, really. But Charley will go into the dangerous situation because she feels she's got something to prove."

So a bolshier companion actually makes it easier to jolly the story along. And Eddie's technique seems to work. "*Memory Lane*!" enthuses India Fisher, who's been playing Charley for the last six years. "I just read it and thought, 'Oh, that's where she should be and what she should be like.'"

"The thing about Charley," says Eddie, blushing, "is that she's quite a recognisable archetype – kind of like George from the *Famous Five*. A character like that wouldn't really work now, in our post-*Buffy* age. One of the advantages of *Doctor Who* is that you can do old types of character you don't get any more, and look at them from a modern perspective. She comes from an age where her behaviour wouldn't have been the norm. She wants people to know she's as good as the boys."

I ask India which story she thinks has been best for her character. And since none of us have heard *Memory Lane* yet, she'll just have to pick another one.

"I always say *Neverland*," she says, "because I liked doing the anti-Charley thing. [In Alan Barnes' 2002 drama an evil simulcrum of Charley appeared, composed of 'Anti-Time'] But it did push Charley forward as a character. You realise that she's the reason that all this time-space continuum malarky isn't working, and therefore there's that whole kind of sacrifice thing." She's referring to the ongoing story that the Doctor should never have rescued her from the *R101*. Because she's still alive, history is all out of whack.



Top left: *Lisa Bowerman in character as Benny.*

Top: *India Fisher joins Paul McGann and Nicholas Courtney.*

Above: *Charley Pollard's friendship with the Doctor is a particularly close one...*

Charley and C'rizz's real-life personas; India Fisher and Conrad Westmaas.

But it's not just the total collapse of time and space that appealed to India. "It pushed on her relationship with the Doctor more than any other, I think."

Oh yes. Long before that snog in *The Parting of the Ways*, a companion told the Doctor she loved him. And in *Scherzo*, by *Dalek* writer Rob Shearman, Charley and the Doctor had to melt their bodies into one other. Which is a *bit* like snogging, isn't it?

So what's Paul McGann like to kiss? "Would that I knew," smiles India. And how did people react? "It seemed everyone threw their hands up in the air and went, 'Ooh no! The Doctor and his companion can't be in love!'

"Actually," she continues, "I read in an interview with David Tennant that the new series openly suggests that the Doctor and Rose love one another. They are in a relationship – a very powerful relationship. I sort of hope that was brought about because of Rob Shearman's brilliant work in *Scherzo*, trying to develop the different kinds of love and what that can mean."

But Charley and the Doctor's own love affair has been complicated by the arrival of a new character...

C'RIZZ

CONRAD WESTMAAS

MEET C'RIZZ. HE'S DIFFERENT. Really different. After a brief dalliance with a Vortisaur called Ramsey in the first series of Eighth Doctor audios, a proper bona-fide alien has joined the TARDIS. The lizard-boy from a whole other universe is a chameleon in more ways than one.

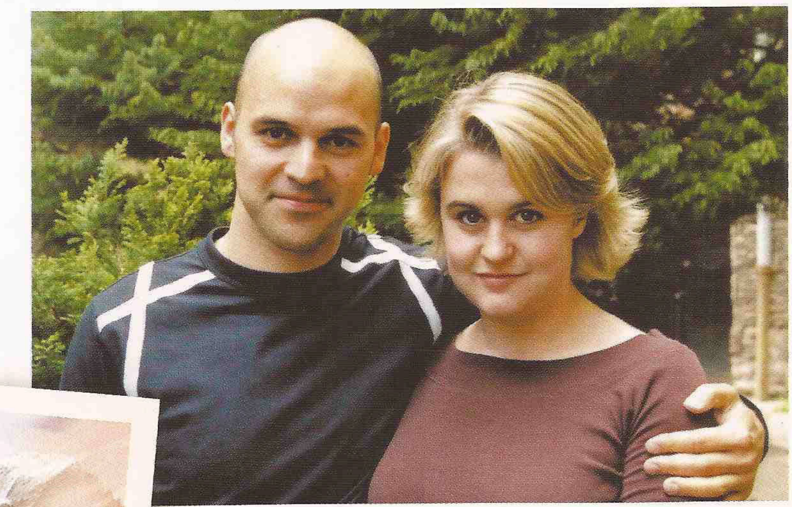
"C'rizz is a bit unstable," says Conrad Westmaas, who plays him. "It was mentioned in his very first story, *The Creed of the Kromon*, that he's influenced by the people he's around. I've tried to show that a little bit more as time's gone on. The more time he's spent with the Doctor and Charley, the more he becomes like them. Even in between scenes he changes. If he's with someone who's not one of the TARDIS crew he will take on some Doctorish moments. If he's with Charley he'll fall into the companion mode."

So what's the real C'rizz like, then? "He's quite proper, a bit of an Oxbridge twit who doesn't tolerate being messed about. It gets quite funny in *Other Lives*, where he ends up in some rather undignified situations. Which he gets terribly shirty about!"

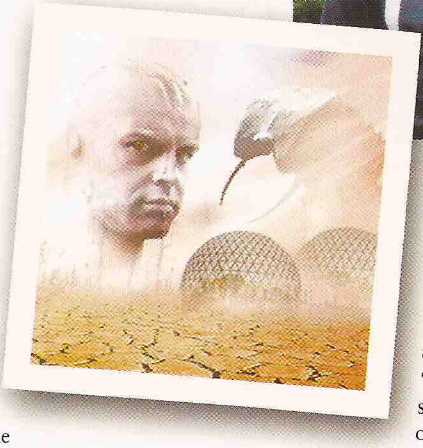
The characters have proved hugely popular. "I've been stopped in the street," says India. "and at a music festival in a tent full of 50,000 people, someone said, 'Aren't you India Fisher?' Of course my friends can't understand how the hell anyone can know what I look like because it's audio!"

Conrad shakes his head. Is he jealous? "When the new series started I thought that would be it, but still lovely letters are turning up, people wanting to know what's going to happen. Once I was understudying in *Abigail's Party*. I was in my first week, barely knew my lines and there was this really weird moment when we were all leaving the theatre. There were these people wanting autographs at the stage door. I thought it was for the main cast but it was for me. And the main cast were obviously going, 'What on earth?!'"

And how much of a say do they get in the development of the characters? Do you get to suggest stuff you'd like to do? India considers. "Probably more so when we recorded in Bristol, in a big block of episodes," she says, "because it was just the nature of the game. We were all in a hotel together for the week and so in the pub in the evening Gary would ask... "



► *Will C'rizz and Charley get it on? Not if Conrad and India have anything to do with it!*



▼ *C'rizz first joined the Eighth Doctor and Charley in* ***The Creed of the Kromon.***

"'What do you want to do?'" says Conrad, in a voice that's more Noel Coward than Gary Russell.

"There was a classic one where C'rizz had first come in," laughs India. "I think you'd done two stories, it was the middle of your first series. And Gary asked, 'How about you two getting it together?' And we both just said –"

They chorus together: "*Noooo!*"

Conrad, though, admits he knows exactly where C'rizz is going – even the number of stories he's got left. Does that mean he's leaving? "I said to Gary that I don't want to go in a way that anyone else has gone. That was the only time that I really put my foot down because I don't want to get married off."

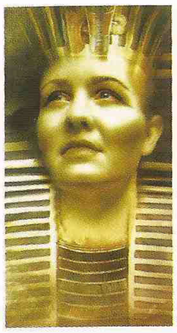
You read it here first. C'rizz doesn't get married. Though maybe it's a trick answer, and he'll have a civil partnership. And when? Conrad?

No, he's disguised himself as the scenery and I'm not getting an answer.

So just how far can you develop a character? Ace, for example, has now been in some 50-odd stories – TV episodes, novels, audios, short stories, comic strips... "Everyone has explored Ace inside out, upside down, back to front," says Sophie Aldred. "Gary's keeps trying to age her up. Every now and again we'll record a scene and he'll go, 'Um, yes, very nice, but far too young.' But it's been difficult to get any of that across because I've felt slightly trapped, I suppose, in the same old relationship with the Doctor."

It's even more difficult when Big Finish wants to use other television companions, when we know how their characters finished up. Under the terms of the licence with BBC Worldwide, the audios must slot seamlessly between television stories. For example, Peri travels with the Fifth Doctor in stories set just before his regeneration in *The Caves of Androzani*. In that TV story, Peri's still the naïve young brat she was in her début, so the audios can't develop her beyond that. Big Finish gets to play with the toys, but it has to return them to the box just as they were.

So what do you do? Apart from howling at the moon and weeping. One way is new blood...



▼ *Erimem has even made it into her own novel, from Big Finish's* ***New Worlds*** *range.*

▼ *Caroline Morris and Peter Davison.*

ERIMEM

CAROLINE MORRIS

MEET ERIMEM. SHE'S DIFFERENT. The Fifth Doctor and Peri are surprised that they've never heard of Pharoah Erimemushinteperem when they meet her. There's a reason for that – she leaves ancient Egypt for a life in the TARDIS.

"She's not to take away from Peri," says Gary Russell, "but to add to her. Particularly as Erimem wasn't created as a companion anyway. It gave us that ability to play around and just bolster those characters up a bit."

Erimem was actually created for *The Eye of the Scorpion* by writer Iain McLaughlin, who also co-wrote this issue's free CD. How has she changed since her début? ►

'New' audio companions Philip Olivier and Caroline Morris.

"Every writer brings something new to her," says Iain. "She's still strong and proud but I think she's a bit more relaxed than she was when she was Pharaoh. She's relaxing into a friendship with people she trusts."

"She's been let down by people she trusted and loved," says his co-writer Claire Bartlett, "but she still trusts the Doctor and Peri."

"Most of the time," adds Iain: "You haven't heard *The Council of Nicea*!" He's referring to Erimem's fight with the Doctor during a key moment in history for the early Christian church. The story is probably the highlight of Erimem's travels so far.

"Probably the biggest factor in Erimem's evolution," Iain continues, "is Caroline Morris. She's given so much subtlety and nuance to the dialogue, so it's much easier to write knowing what she sounds like. She's terrific."

"She's definitely grown up a hell of a lot," says Caroline, in a break from recording this month's *The Kingmaker*. "She's still very young and she's still developing, but she's definitely gone from being a naïve warrior queen – if you could put those two words together – to more of a teenager, learning about life and people and aliens. The last couple of scripts I've done, the writers had definitely taken on board the character and involved her, which has just been a joy for me."

Sophie Aldred feels the same about Ace's current development in the audios – a world away from the 'nothing to do with me' Ace of the novels.

"What's really taken Ace off in a new direction," enthuses Sophie, "and quite unexpectedly for me, is her relationship with Hex."

HEX

PHILIP OLIVIER

AH YES, MEET HEX. HE'S DIFFERENT. Handsome male nurse Thomas Hector Schofield – played by former *Brookside* pin-up Philip Olivier – joined the TARDIS crew in *The Harvest*. He's since flown on a space-travelling Uluru (Ayer's Rock to you) and brought down a government live on air. "Now he's come in," says Sophie, "it's much easier to play Ace older because she's guiding him. She's being like his older sister."

Bonnie Langford with India Fisher and Nicola Bryant at the recording of 40th anniversary story **Zagreus**.

"I think he's a great character," says Phil, speaking at the recording of *The Settling* – written by yours truly, as it happens. "He's got the slight humour about him. He's still learning at the moment and in the past couple of scripts we're seeing a bit more of his character. A bit of a sarcastic side with the Doctor, getting along with Ace... And is there maybe anything, any kind of chemistry between the two?"

What can he mean? Ooh, a grin from Sophie. "That's brilliant," she says. "That was beginning to happen right from *The Harvest*." *What* was happening, exactly? Spell it out for us, woman! "Ace brings on a whole different aspect to Hex," she says. "The scenes that we've done of us just talking together have been so lovely to do.

"And Phil's a really good actor too," Sophie continues. "We have a laugh doing it, but we're both quite good at doing the heavy stuff as well. There's much more depth to them because of what they're going through together."

So, are they going to get it on together? Come on, she must know...

"Gary's taken me aside and very kindly told me where it's heading in the next year or so," Sophie teases. "It was very sweet of him to ask if it would be all right. I'm really excited about it."

So there *are* great plans afoot at Big Finish. We're already seeing the results of some of them. Last year, for example, we found out who Hex really is...

"It came to me when we were doing *Project: Lazarus* back in 2003,' says Gary. In that story, Evelyn's friend Cassie mentions that she has a son. "I thought it would be good if the Seventh Doctor finally met Tommy," Gary continues. "And then I thought, 'Hang on, I've wanted to bring a new companion in for Sophie, and there's your perfect opportunity. Hex is Tommy!'"

But Hex doesn't know this yet. Only the Doctor – and the audience – does...

"Hex has been in complete blissful ignorance," says Gary, "It's never occurred to him. And the longer the Doctor keeps it quiet, the more of a corner he's in. He should say to Hex, 'I need to tell you something about your background.' But he won't, because this

THE VEILED LEOPARD

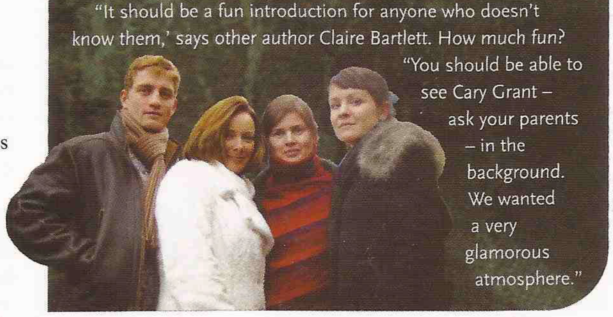
Four companions play away from the TARDIS in this issue's free CD...

DOCTOR WHO
THE VEILED LEOPARD

A hip, swinging party in 1960s Monte Carlo. But it's not the fancy dress that's got the guests all excited. There's a chance to see the Veiled Leopard, one of the world's most precious jewels. The Fifth Doctor has sent his companions to protect it. Except, the Seventh Doctor has sent his companions to steal it...

"In *The Christmas Invasion*," says co-writer Iain McLaughlin, "Rose said 'Somebody's got to be the Doctor!' when the Doctor was out cold. Here there's no Doctor and his companions have problems to solve – but they do it their own way rather than try to be the Doctor themselves."

"It should be a fun introduction for anyone who doesn't know them,' says other author Claire Bartlett. How much fun? "You should be able to see Cary Grant – ask your parents – in the background. We wanted a very glamorous atmosphere."



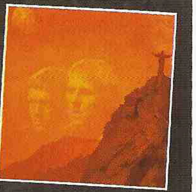
FRIENDS REUNITED

A rough guide to the best Big Finish story for each companion...

Spare Parts

The harrowing birth of the Cybermen makes great, emotive use of **Nyssa**'s intelligence and compassion.

Loups Garoux



A love affair for **Turlough**, and an exploration of his darker side. Oh, and werewolves.

Eye of the Scorpion

An action-packed role for **Peri**, and a rich, vivid atmosphere when the Doctor meets the 'lost' Pharaoh, **Erimemushinteperem**.

The Holy Terror

The **DWM** award-winning *Doctor Who* début of *Dalek* writer Rob Shearman. And the companion in this one's **a penguin**!

Project: Twilight

A gripping, grisly horror-fest set in present-day London, with **Evelyn** struggling to save poor Cassie from a sinister fate.

The One Doctor

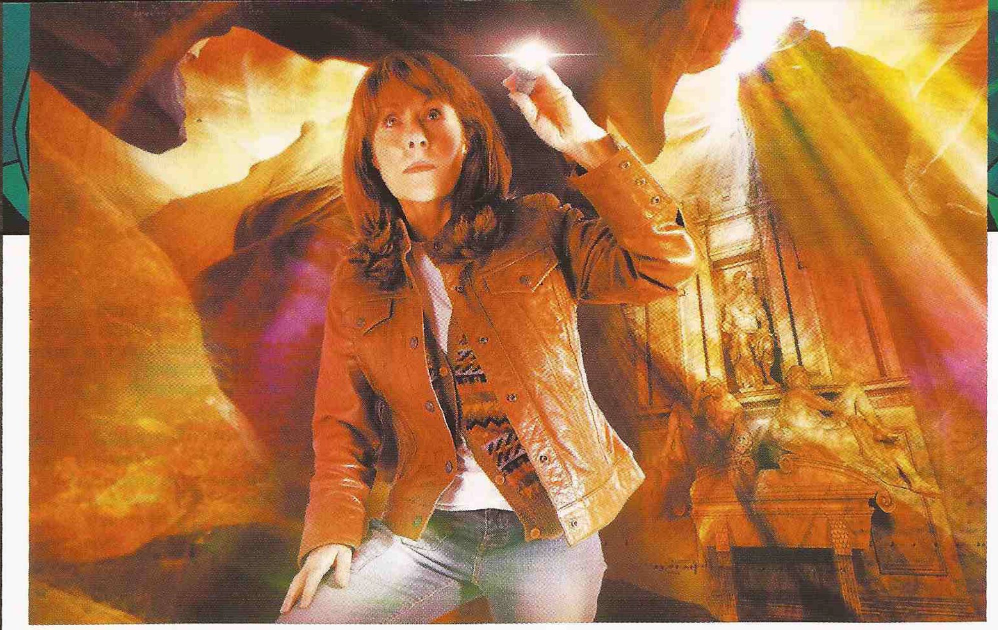
The potential of **Mel** fully realised in this barking mad, brilliantly funny epic. Even Matt Lucas from *Little Britain* is in this one. And Christopher Biggins...

The Harvest

A near-future thriller, and the return of the Doctor's old enemy, the... oh, see for yourself! Told from the perspective of new boy, **Hex**, this is the ideal jumping on point for the audio adventures...

Terror Firma

Charley and **C'rizz** must battle the combined horrors of Daleks, Davros ... and a rather drunken party.



▲ *Sarah Jane Smith (Elisabeth Sladen) continues her investigations in her own audio series.*

◄ "The theme of the new audios," David tells me, "is learning to cope with loss. It was something Elisabeth Sladen was keen to explore, specifically how Sarah has – and hasn't – come to terms with life after travelling in the TARDIS. Sarah saw and experienced things she can't share with anyone else, especially since she lost touch with fellow time traveller Harry Sullivan. As a character she's matured, found a place for herself in the world, but she's still grieving for the life and friends she's lost."

Again, it's about bringing something new to the character. "Lis wanted Sarah to move on from the paranoia of the first audio series," says David. "So these four new stories feature Sarah taking greater charge of her destiny instead of being manipulated by others."

And later this year, Big Finish releases the third series of *Gallifrey*, with former companion Romana now president of the Time Lords. Also caught up in the story are other old friends Leela and K9. (You can also hear Romana, K9 and the Eighth Doctor gallivanting round Cambridge in *Shada*, on the official *Doctor Who* website: *www.bbc.co.uk/doctorwho/classic/*)

So there's still lots to happen with the Doctor's companions yet, plenty of space for them to grow and develop. They could go on and on, couldn't they? Well, not necessarily. That would be too easy.

Evelyn, for example, is not merely the first of Big Finish's creations. She's also the first to have been written out of the range, in last year's *Thicker than Water*. Then again, she's also still travelling with the Doctor this year... Huh?

"We know the end of her story," Gary explains. "But that's not to say there aren't a few more things that are going to help us get there. I made it very clear to Maggie and Colin that this wasn't the end of their adventures. It was the chronological end, but it wasn't the production order end."

Thicker than Water was a sequel to 2004's *Arrangements for War*, in which Evelyn was wooed by a nice chap called Rossiter. "I thought it was fantastic," Gary enthuses. "It's one of the best things we've ever done. And it seemed obvious that Evelyn should end up with Rossiter. She deserves that happiness, doesn't she?"

So he's not afraid to write his characters out, then? But would he ever kill a companion off? "Hmm... maybe. Who did you have in mind?"

I ASK HOW THE NEW SERIES CHANGED

Sophie Aldred's ideas about what she'd like Ace to do. "I can see so much of Ace in Rose," she says. "Not the character, because Rose is much more maturely emotional, much more gentle and sensitive in a humane way. She's older for a start. Ace was very young when she started. I liked that Rose *learns*. She's always been loyal to the Doctor, and always backed him up. She's never really questioned him, even when he's been manipulative of her. So just creeping in is this backlash, and I think that will be good."

Is she saying that what Rose needs is a life of her own? "Yeah. She needs to leave the nest."

It seems nothing lasts forever – which is, again, very *Doctor Who*. So would Sophie, I wonder, ever feel it was time to leave Ace behind her?

"Certainly it's not something that I'd like to completely let go of yet," she says, after some thought. "I think what it will be is when I stop getting invited to conventions! But then Adam [Sophie's son] is nearly six, so he'll start watching *Doctor Who*, and then he'll watch me!"

So she'll be doing it for his benefit? Sophie laughs, "I might be leaning on a walking stick or in a wheelchair." I suggest that that doesn't matter – it's on audio, and no one need be any the wiser. She likes that idea. "I'm quite happy to be thought of as young as possible," she laughs. "If it were up to me, I'd be eternally sixteen..." DWH

▼ *Political intrigue – and K9! – in Big Finish's* Gallifrey *series, featuring 1970s companions Romana and Leela.*

▼ *What will happen in Hex and Ace's relationship? Great plans are afoot...*

A new *Doctor Who* adventure is released on CD by Big Finish every month, priced £14.99. See page 58 for a preview of the latest story.

particular Doctor doesn't do that sort of thing. And that's going to come back and bite him at some point.

"Also," says Gary struggling not to say too much, "we know that Ace has a bit of a short fuse with that sort of manipulation, and she may well be more on Hex's side than the Doctor's."

NEW BLOOD ISN'T THE ONLY WAY TO develop the old companions. 1980s assistants Nyssa, Mel and Turlough are still one-on-one with the Doctor, and it's not doing them any harm.

Mel, for example, is being given more to do than she ever had on the telly. "Colin Baker and Bonnie Langford," says Gary, "were both hideously underrated as actors. It just needed the right scripts and the right push to show people what they were capable of."

MEL

BONNIE LANGFORD

MEET OLD MEL. SHE MAKES THE SIXTH Doctor drink carrot juice, knows how to work a computer, and... no, that's about it.

"I actually think Bonnie's very good in the TV series," says Big Finish author Joseph Lidster, "a really nice, fun companion. But she's not grounded in reality at all. All you know about her is she's a computer programmer from Pease Pottage, from the 1980s. She's not given a surname onscreen, you don't even see her join the Doctor. She's a plot device, not a person."

Joe thinks Mel is the ultimate example of the companion as a means to an end, there solely to have the plot explained to them and to get in trouble (so the Doctor can rescue them).

But meet the new Mel. She's *different*. All that's been needed to transform the character is for the situations she finds herself caught up in to have real consequences, for her travels to affect her. In her first Big Finish story, *The Fires of Vulcan*, Mel has to take charge when the Doctor goes to pieces. In *The One Doctor*, she's up against a spoof *Doctor Who* companion, Sally-Anne, who plays up to all the worst stereotypes. The contrast shows how rounded a character Mel is. In *The Juggernauts* she spends three months believing the Doctor long gone, building a life for herself, using her computer skills, and even getting engaged.

▲ *Nyssa as she appeared on television. The character has been developed much further by Big Finish...*

▼ *'Old' Mel: "About as boring as they come." Well, she said it!*

► *Although she was often squeezed out of the action by both Adric and Tegan on TV, Sarah Sutton's Nyssa has had more time in the limelight in the Big Finish stories.*

▼ *Janet Fielding as Tegan, who returns in a Big Finish story later this year.*

NYSSA

SARAH SUTTON

THIS IS TRUE OF OTHER 1980s companions, too. Meet Nyssa. She's... well... How can we put it?

"There's almost nothing for an actor to play in that part on TV," says Paul Cornell. "There's some nice fairy-princess stuff in the *Keeper of Traken*, and [writer] Johnny Byrne gives her some stuff to do in *Arc of Infinity*, but you don't really learn much about her in doing it. There aren't any shades of grey there."

Paul hopes to redress that in his forthcoming audio *Circular Time* – co-written with Mike Maddox. "We have her live in a small village while the Doctor plays cricket. It's four short stories. There's a historical, there's a weird one, there's a far future one and there's a kind of pastoral one. It's a very character-based set of stories. There's a nice little romance for her."

So what has he done to bolster the character? "Giving Nyssa humour is, I think, the starting place," says Paul. "Making the relationship between her and the Doctor much more one-to-one so that you can believe in it. And giving them certain points of disagreement, a couple of flashpoints. There's a lot of threads that run through all four stories which put together form a greater story again in character terms."

Also much anticipated is the return of Nyssa's best friend. Janet Fielding, despite what's she's previously said to the contrary, is returning as bolshy ex-air hostess Tegan Jovanka.

"It's set in 2006, over 20 years after she left the Doctor," says Joe Lidster, who is busy writing the scripts. "Tegan may occasionally regret having left him, but it's not ruined her life. She's now a 40-year-old woman who's lived life to the full. Just part of that included choosing to travel with the Doctor and save the universe a few times."

Joe denies any kind of reinvention. Instead, he says, he's building on the different facets we already know. "I think that's what so good with Tegan: you see her in all these different situations. You see her as someone who doesn't want to travel, and later you see her as someone who chooses to. You get to see her with two very different sorts of TARDIS team. The Fifth Doctor, Adric, Nyssa and Tegan, all four of them are effectively kids. With Turlough they all seem more grown up and it's a darker series. In fact," he says, watching Gary's reaction carefully as he spills some top secret beans, "she's in a dark place in her life when we meet her in mine. And responding to that with black humour."

AND THEN THERE'S THE RETURN OF another old friend. Just as it was announced that Sarah Jane Smith would be returning to *Doctor Who* on television, David Bishop was busy writing a spin-off audio series for her. ►

"It's important to make Nyssa's relationship with the Doctor more one-to-one..."

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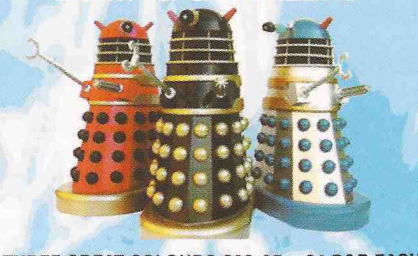

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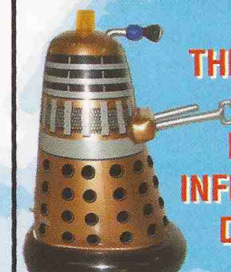

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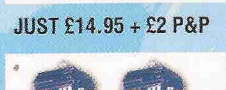

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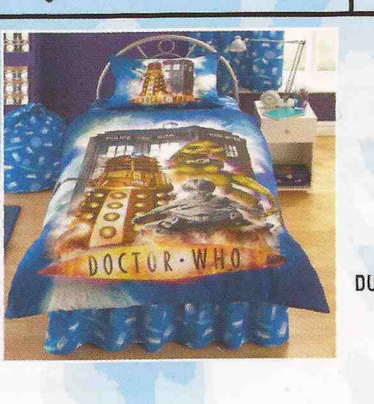

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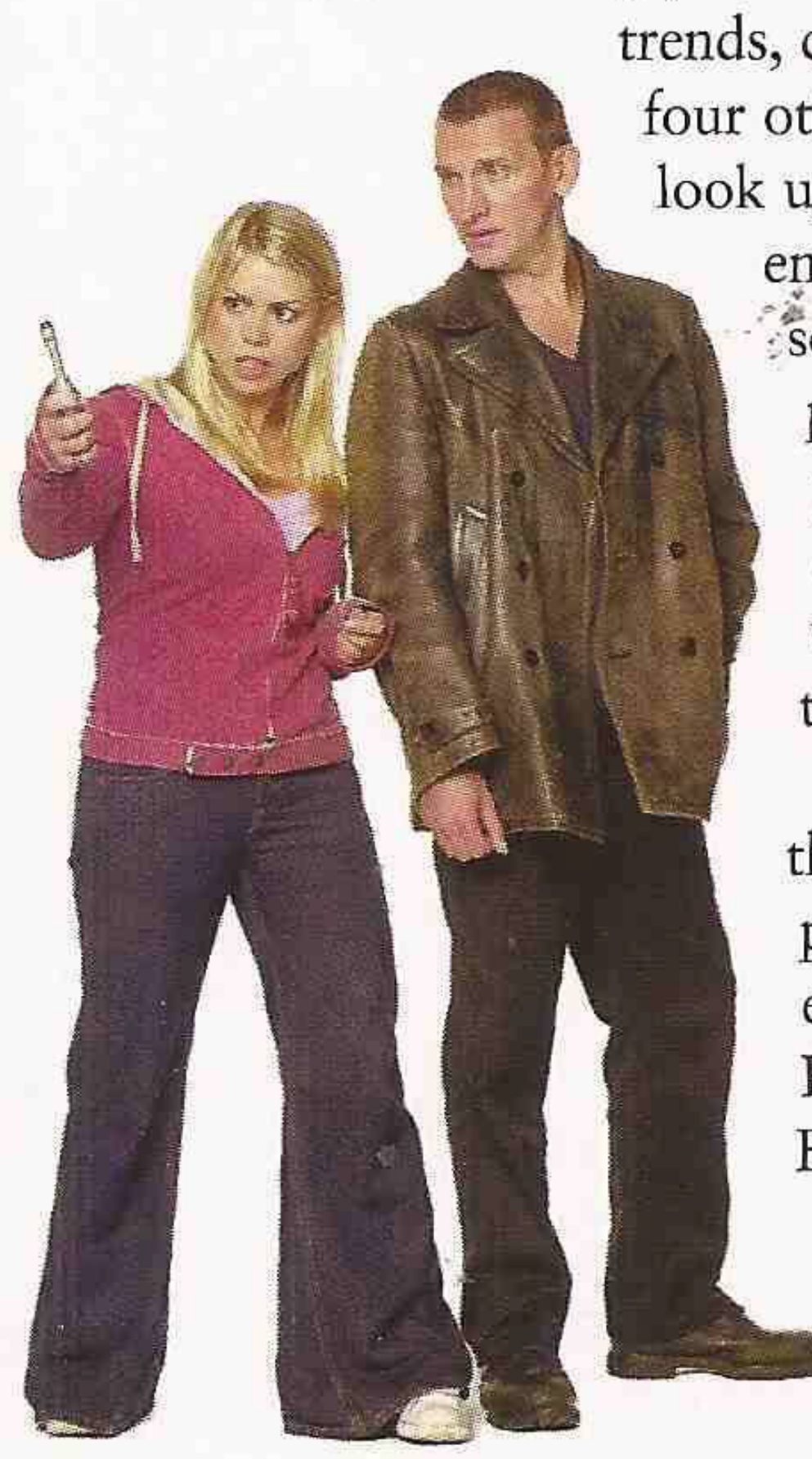
FOR SUCCESS

In a follow-up to his popular series of features looking at *Doctor Who*'s fluctuating fortunes on the airwaves over the last 43 years, **Andrew Pixley** peers back at 2005...

EASTER IS A GOOD TIME for resurrections. There was this one chap who returned after just three days, and has subsequently been getting excellent audiences for a couple of millennia. *Doctor Who* took almost nine years, now seems to be more popular than ever before, and I'd certainly like to think has the same sort of staying power. And, as we all knew anyway, Christopher Eccleston and Russell T Davies have a proven track record with second comings. So, maybe it's all a matter of faith?

Although extremely irritating for established readers, this is the paragraph where I suddenly break off and say, "Hello to all our new readers." Hello to all our new readers (see – I told you I'd be doing that). I know that there's an awful lot of you taking a squint at the print in **DWM** these days who have been recent converts to the faith and who may find some of these articles a bit bewildering. What you've stumbled across here is a coda to a series of features which ran in 2004 in which we studied ratings, scheduling, audience trends, cultural tastes and four other things I had to look up in the encyclopaedia to scientifically and philosophically prove once and for all something that we all know only too well anyway: *Doctor Who* is the best television programme ever, ever, *ever* in the Entire History of Everness. Ever.



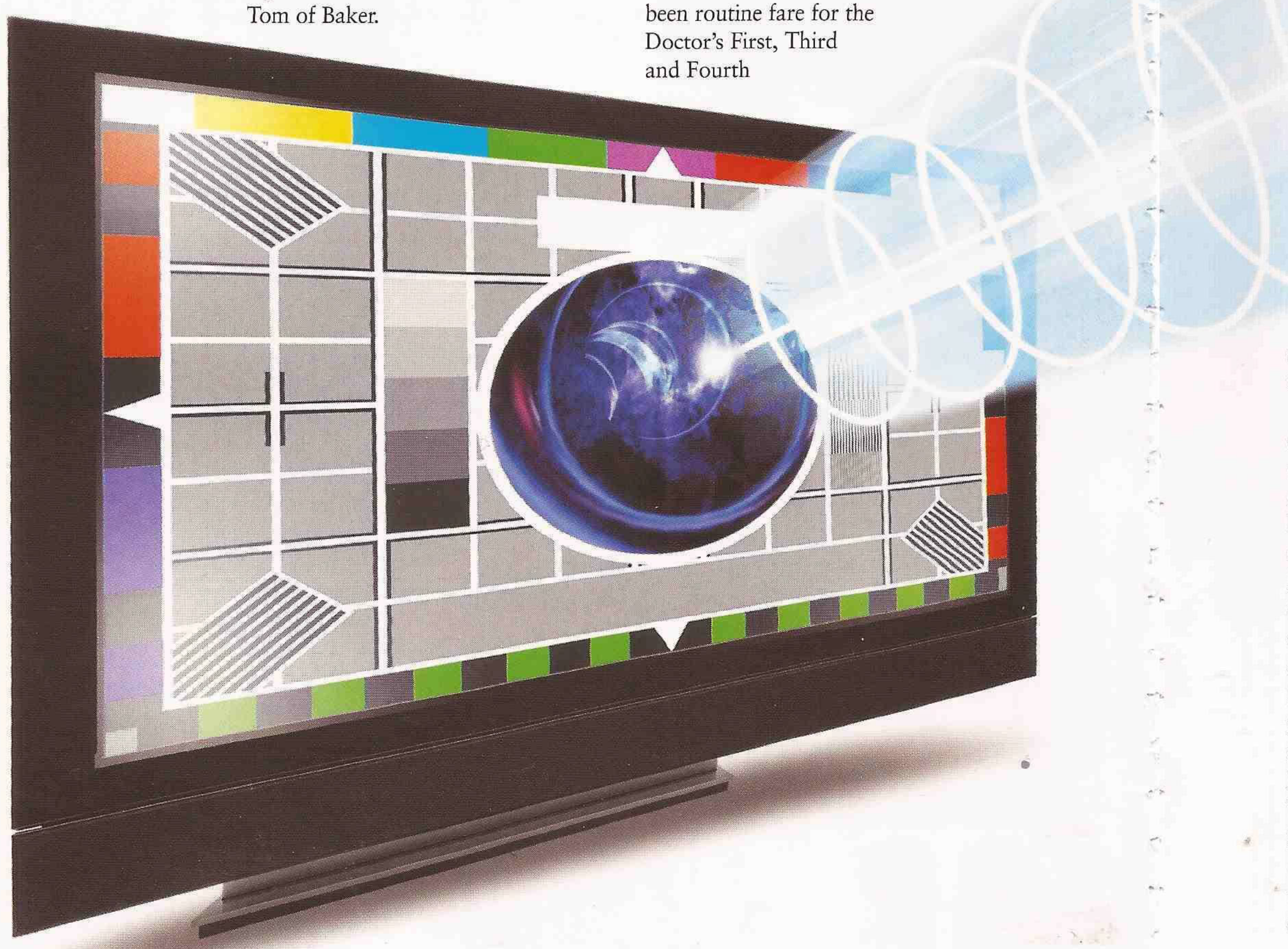
▼ *Below left: Rose and the Ninth Doctor, about to take Saturday night viewing by storm...*

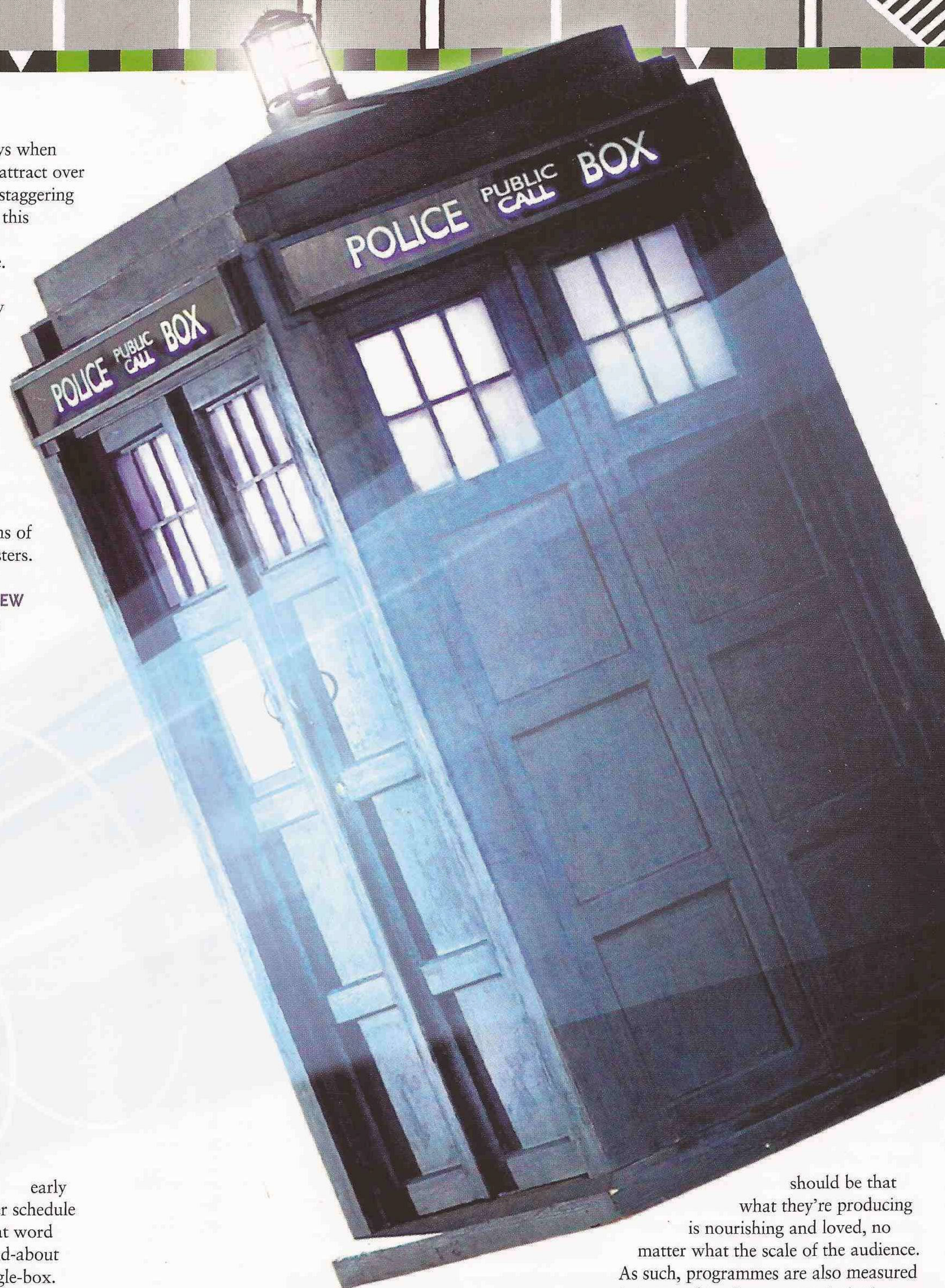
As such, the fact that *Doctor Who* came back to television in 2005 with such aplomb was – of course – no surprise to those who read these *Scheduled for Success* articles a couple of years back. Hadn't we considered vital factors like audience profile, format, competition and that wonderful weekend factor?

Last time around, the first thing we considered was if *Doctor Who* – or even science-fiction generally – had ever been a ratings hit in the past. The answer was that it had been, yes, a little bit... generally around 1964-65 at the height of 'Dalekmania' and then again during 1975-77 under the reign of Lord Tom of Baker.

And in both cases, these viewing figures – reaching dizzying heights of 12 or 13 million – had been aided by some fairly rubbish opposition from ITV; variety entertainment shows such as *Thank Your Lucky Stars* or swashbuckling series of derring-do dug up by scheduling archaeologists, all long past their sell-by date.

Certainly, new *Doctor Who* has delivered the goods in the ratings department better than anyone could have hoped. At its peak with its début episode, it claimed 10.8 million pairs of eyes. While this would have been routine fare for the Doctor's First, Third and Fourth incarnations, back in the days when TV's top-rated shows could attract over 20 million viewers, it was a staggering feat for the Ninth Doctor in this digital-multi-channel-DVD-compatible-game-station age. With all TV measurements now soberly and consistently controlled by BARB (that's the Broadcaster's Audience Research Board – not the 1960s companion played by Jacqueline Hill), space age technology is able to signal the success or failure of a programme within hours, suiting the knee-jerk reactions of audience conscious broadcasters.





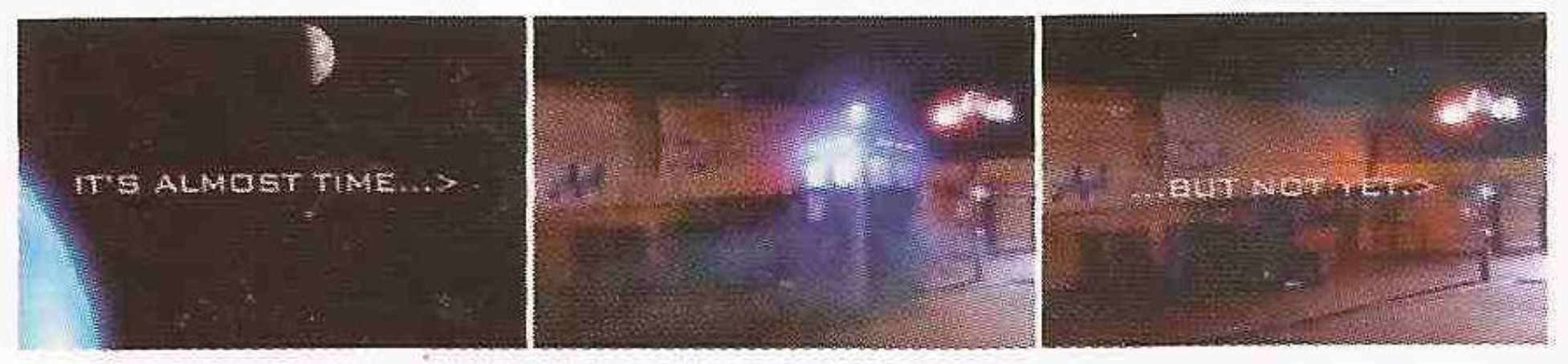
THROUGH ITS RUN, THE NEW Doctor sustained an average audience of about eight million – a major success, particularly as an early evening component of an early summer schedule when families (that word again...) are normally out-and-about rather than glued to the goggle-box.

After the sheer volume of the audience, we looked at other methods of numerically measuring success. First of all, television chart positions – sort of like Radio One's Top 40, but with less stupid hairdos. From 1963 to 1989, *Doctor Who* broke the Top 20 on 73 occasions across over 700 broadcasts. In comparison, all bar one of the 13 new episodes achieved the same goal in 2005. There hadn't been a consistent run like this since spring 1965, and aside from the May Bank Holiday TV Movie in 1996, the last time the TARDIS had materialised in the Top 20 had been with the concluding episode of *City of Death* in 1979 – at a time when the BBC's major competitor ITV could only offer a caption apologising for their complete and utter lack of programmes due to industrial action!

But of course, the BBC is a quality programme maker and broadcaster. It's paid for by the license fee to inform, educate and entertain with sensible, wholesome, additive-free material and not have to pander to the baser instincts of mankind with shows like *I'm a Sex-Swap Rebel Billionaire, Get Me On the Telly!* or *What Happens When Celebrities Say Naughty Words*. Their goal shouldn't be bums on seats – it should be that what they're producing is nourishing and loved, no matter what the scale of the audience. As such, programmes are also measured in terms of 'audience appreciation', a scale of 1 to 100 on which *Doctor Who* has traditionally had varied fortunes. In the depths of the chart we find a minimum of 30 for the Doctor's capers at the *OK Corral* in *The Gunfighters* back in 1966. In comparison, the previous high – on various evolving scales – had been 75 for the likes of the atmospheric *Image of the Fendahl* Part Two in 1977, the convoluted celebratory back-slapping of *The Five Doctors* in 1983, and the abortive pilot escapades of the 1996 TV Movie.

And so where did *Rose* come in? 76! One step up from our previous best. And there's more. In the coming weeks this appreciation grows and grows, climaxing with the satisfying pay-off ▶

▼ *The publicity build-up for* **Doctor Who** *started on New Year's Day 2005, with a tantalisingly brief trailer.*



◀ of 89 attracted by *The Parting of the Ways* and so averaging a steady, vibrant score of 82. Yes – on every scale, *Doctor Who* has been a *big* success.

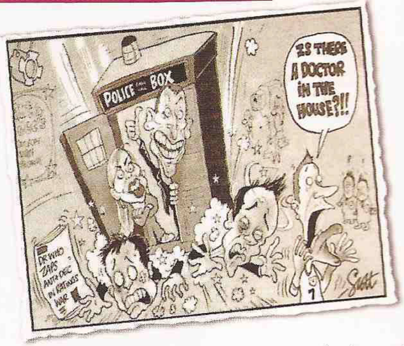
ONE OF THE THINGS THAT DOCTOR *Who* has overcome to achieve all this has been the stigma of (whisper it!) *science-fiction*; the perceived foul, audience-haemmhoraging stench which hangs around the genre and makes it repugnant to schedulers and audience alike, fit only to ply its trade in the backstreets of BBC Two and Channel 4 or the ghettos of satellite. *Buffy the Vampire Slayer* and her cousins have spawned strong niche audiences, but even the latest *Star Trek* incarnation, *Enterprise*, was being frittered away on Sunday afternoons, surrounded by glib yoof presenters only too eager to ridicule and insult their audience. Science-fiction at primetime? Naaah.

But this time it wasn't *just* science-fiction. Often, the barrier to sci-fi attracting a mass audience can be the unearthly concepts and notions that viewers are asked to swallow. Taking a leaf from *Doctor Who*'s original production team, the makers of the 2005 series made all these amazing stories more palatable by showing them through the eyes of an ordinary girl-next-door – in exactly the same manner as when schoolteachers Ian and Barbara were whisked away from London 1963 in the very first episode. Rose was a perfect vehicle to convey feelings and reactions; she asked all the questions that the viewers wanted answered, she showed that she was a typical teenager when she decided to phone home on her mobile (even at the end of the world) and she learnt and developed through her experiences. The production team wisely avoided scaring off new viewers with alien planets realised via either electronic Paintbox or physical quarry; stories were set in the here and now, or a recognisable past or future.

And the other clever element was that powerful, addictive television detergent – soap. Noticeably during the early 1980s, the production team had experimented with 'soap' elements when *Doctor Who* was being shown in a twice-weekly early evening slot. But this was generally restricted to having the regular cast members toy with props from earlier stories in the opening TARDIS scenes. What the new series did was to graft in believability, a development – something again akin to what we felt travelling with Ian and Barbara at the outset, only more so. We have the blossoming friendship between Rose and the Doctor, the new mystery of what has happened to the Doctor's people, and the regular returns to the Powell Estate to see how life is going for Jackie and Mickey.

But more than that we have emotion – the fundamental tool of *all* drama, not just the soap – presented with a sci-fi twist. Nowhere is this better depicted than *Father's Day*. The death of a parent is a traumatic event for a young child, and Paul Cornell's script deftly suggests that Rose's desire to meet the father she barely knew is probably a bad one from the word go. Fortunately our heroine is strong enough to come through the experience having learnt a lesson. Similarly the series depicts the depression of a world-weary Charles Dickens, the bravery of Mickey who freely admits that he cannot handle these sorts of changes in his life, the heart-wrenching cries of a suffering child pathetically seeking the comfort of its mother... and the stark loneliness of our hero which he can barely bring himself to discuss. It was emotive – and attractive.

As with its first appearance way back in the 1960s, another major weapon in the show's arsenal was its newness. But surely a 40-year-old programme *can't* be

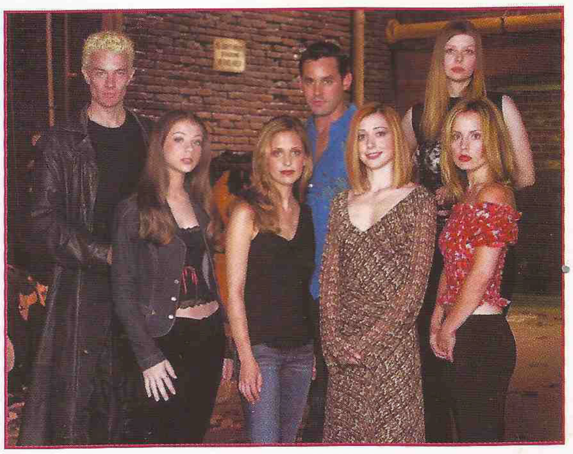

POLICE BOX
IS THERE A DOCTOR IN THE HOUSE?!!
DR WHO ZAPS ANT & DEC IN RATINGS WAR
Scott

▲ *Did the 'Tyler effect' make* **Doctor Who** *more palatable for a SF-sceptical audience?*

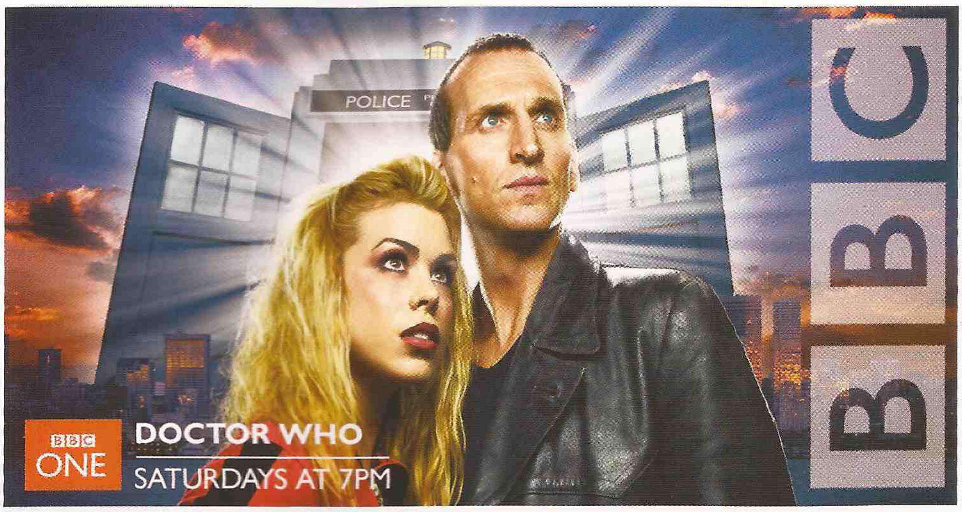
▲ **The Daily Star'***s take on the Doctor's first rating's victory.*

◀ *Left:* **Star Trek: Enterprise** *– unloved on Five.*

▼ *Even* **Buffy** *struggled to find a mass UK audience.*



All photos © BBC except *Enterprise* © Paramount, *Buffy The Vampire Slayer* © Fox/UPN, *Ant & Dec's Saturday Night Takeaway* © ITV / Granada

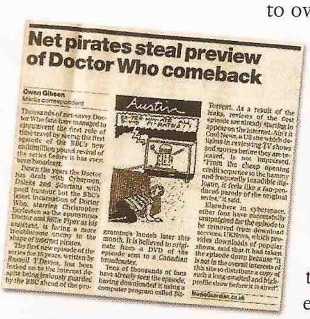


new? Well – to all intents and purposes, it was. Repeats during the 1990s had demonstrated that the public at large had found even *Little House on the Prairie* a more popular alternative to a rerun of *Pyramids of Mars*. And one of the best moves to help the show is probably that, although BBC One Controller Lorraine Heggessey had suggested the possibility of archival repeats in the run up to the Big Day, these in fact *didn't* take place. To have reminded viewers of 'old' *Doctor Who* would have been a major risk in making the product appear antiquated before it had even hit the screen.

What's more, the series was perfectly pitched for the family. There was no danger here that the action would be so twee and safe that no self-respecting child over the age of eight would admit they watched it. This was edge-of-the-seat action – a weekly escapade, with feature-film standards, delivered to watch with mum and dad after Saturday fish and chips in the comfort of their own living room.

Everyone was sure the new Doctor would find his greatest adversaries in a couple of lads from Tyneside...

LET'S NOT FORGET THAT SATURATION advertising campaign. When *Doctor Who* began in 1963 it got two television trailers, a radio trailer and a short feature about the theme music on the Home Service the day before transmission. That was pretty high-powered stuff for its day. During March 2005, it was barely possible to drive around a city without seeing a vast image of our two TARDIS travellers adorning an advertising hoarding, to avoid finding either Christopher Eccleston or Russell T Davies being interviewed on the airwaves, and almost impossible to miss the numerous teaser trailers. And the fact that a miscreant in Canada leaked *Rose* onto the internet a couple of weeks before transmission only added to the publicity.


Austin
EX-TER-MIN-ATE ALL D-V-D PI-RATES!!

Net pirates steal preview of Doctor Who comeback

Owen Gibson
Media correspondent

Thousands of net-savvy Doctor Who fans have managed to circumvent the first rule of time travel by seeing the first episode of the BBC's new multimillion pound revival of the series before it has even been broadcast.

Down the years the Doctor has dealt with Cybermen, Daleks and Silurians with good humour but the BBC's latest incarnation of Doctor Who, starring Christopher Eccleston as the eponymous Doctor and Billie Piper as his assistant, is facing a more troublesome enemy in the shape of internet pirates.

The first new episode of the series for 15 years, written by Russell T Davies, has been leaked on to the internet despite being jealously guarded by the BBC ahead of the programme's launch later this month. It is believed to originate from a DVD of the episode sent to a Canadian broadcaster.

Tens of thousands of fans have already seen the episode, having downloaded it using a computer program called BitTorrent. As a result of the leaks, reviews of the first episode are already starting to appear on the internet. Ain't It Cool News, a US site which delights in reviewing TV shows and movies before they are released, is not impressed. "From the cheap opening credit sequence to the hammy and frequently inaudible dialogue, it feels like a fan-produced parody of the original series," it said.

Elsewhere in cyberspace, other fans have successfully campaigned for the episode to be removed from download services. UKNova, which provides downloads of popular shows, said that it had taken the episode down because "it is not in the overall interests of this site to distribute a copy of such a long-awaited and high-profile show before it is aired".

MediaGuardian.co.uk

▲ *Top: The BBC billboard poster promoting Doctor Who's launch.*

▶ *News of the internet leak of **Rose** hits the broadsheets.*

▼ *Below: **Ant and Dec's Saturday Night Takeaway** was the Ninth Doctor's first ITV1 opposition.*

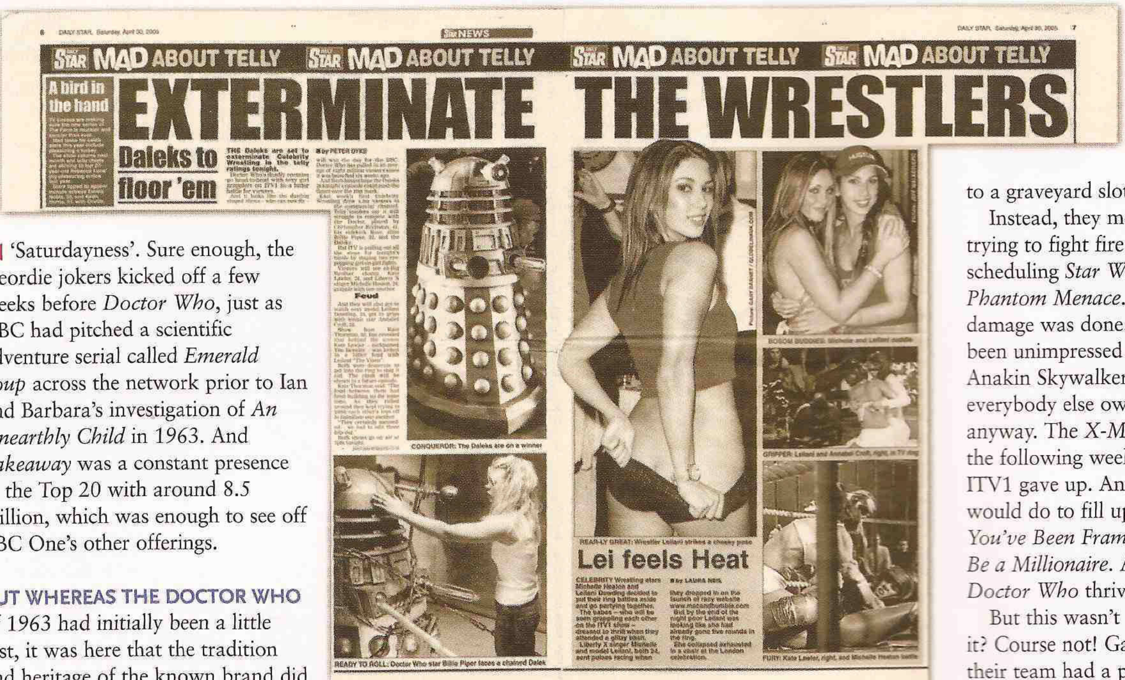
◀ *Right: BBC Three's **Casanova** was, like **Doctor Who**, another 'Top 40' programme.*

ant & dec's Saturday night takeaway

And although it seemed that March was wall-to-wall *Doctor Who*, much of that was only our own selective perception. The trailers were rated by the BBC as 'Top 40' which is only the *second* highest promotional category for the Corporation. Beating that is a 'Top 12' which is reserved for events of global importance like the Olympics or the launch of a new channel. As such *Doctor Who* was getting equivalent trailing with the likes of *Casanova* – but *Doctor Who*'s coverage on just about every TV and radio programme going gave it a far higher profile than Russell T Davies' other project.

You know, in some ways, 2005 looks a little like 1963/4 all over again. Okay, so we didn't have the sudden and violent death of an American president to overshadow the début of *Rose*, and while some may argue that the demise of former Labour Prime Minister 'Big Jim' Callaghan was an equivalent, well, I mean, come *on*, he was only a day short of 93!

But, nevertheless, like that first series, ITV employed a spoiler... and then just gave up. From the outset, everyone seemed to be pretty sure that the new Doctor would find his greatest adversaries in the form of a couple of cheeky lads from Tyneside. Ant and Dec (the artists formerly known as PJ and Duncan) held court on the commercial channel with their fast-moving and terrifically fun *Ant and Dec's Saturday Night Takeaway*. It was a highly attractive mix of fun and games, perfect for a family's weekend in front of the box – and like *Doctor Who* it had lashings of that indefinable ▶



6 DAILY STAR, Saturday, April 30, 2005

STAR NEWS

DAILY STAR, Saturday, April 30, 2005 7

STAR MAD ABOUT TELLY STAR MAD ABOUT TELLY STAR MAD ABOUT TELLY STAR MAD ABOUT TELLY

A bird in the hand

EXTERMINATE THE WRESTLERS

Daleks to floor 'em

THE Daleks are set to exterminate Celebrity Wrestling in the telly ratings tonight.

By PETER DYKE

Feud

CONQUEROR: The Daleks are on a winner

READY TO ROLL: Doctor Who star Billie Piper faces a chained Dalek

REAR-LY GREAT: Wrestler Leilani strikes a cheeky pose

Lei feels Heat

By LAURA NEIL

BOSOM BUDDIES: Michelle and Leilani cuddle

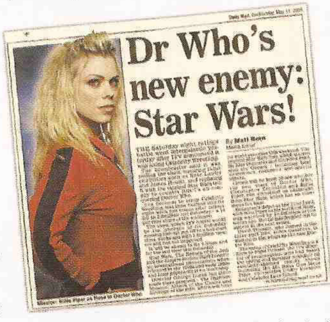
GRIPPER: Leilani and Annabel Croft, right, in TV ring

FURY: Kate Lawler, right, and Michelle Heaton battle

◀ 'Saturdayness'. Sure enough, the Geordie jokers kicked off a few weeks before *Doctor Who*, just as ABC had pitched a scientific adventure serial called *Emerald Soup* across the network prior to Ian and Barbara's investigation of *An Unearthly Child* in 1963. And *Takeaway* was a constant presence in the Top 20 with around 8.5 million, which was enough to see off BBC One's other offerings.

BUT WHEREAS THE DOCTOR WHO of 1963 had initially been a little lost, it was here that the tradition and heritage of the known brand did the trick in 2005. *Rose* débuted with its staggering audience... but not excessively at the expense of the *Takeaway*. Ratings fell for the boys by about a million, but it maintained its position in the Top 20. Most of the audience watching *Doctor Who* didn't seem to have been poached from those watching the fun on ITV1. As such, *Doctor Who* performed perfectly in offering an alternative to the established type of mass appeal Saturday night programming.

Then it all went wrong for ITV1. Just as it did back in early 1964 when it seemed that tales of radioactive seaweed in *Emerald Soup* had placed a knee firmly in the groin of the TARDIS crew. Back then, the ITV network went into regional mode, generally offering unattractive programming such as the *n*th re-run of *The Buccaneers* at a time when the Daleks – the single most amazing thing on television for children *ever* – were gliding onto BBCtv. The result? *Doctor Who*'s audience zoomed upwards as ITV's crumbled. Some 41 years later, ITV1's big mistake was *Celebrity Wrestling*, a crass Grade-Z concept again cashing in on the cult of the famous. *Doctor Who* held firm on BBC One, while half of ITV1's audience evaporated across the Slitheen's two-part ploy to destroy Earth... a weakness on commercial television's part which allowed a lone Dalek to capitalise a week later, regaining its status as a TV icon for the nation's children. Indeed, things got so bad that after four editions of *Celebrity Wrestling* ITV1 cut its losses and shunted the remaining bouts off to a graveyard slot on Sunday mornings.



Daily Mail, Wednesday, May 11, 2005

Dr Who's new enemy: Star Wars!

By Matt Born

Instead, they made the mistake of trying to fight fire with fire, by scheduling *Star Wars Episode One: The Phantom Menace*. But by now the damage was done. A lot of people had been unimpressed by the adventures of Anakin Skywalker at the cinema, and everybody else owned it on DVD anyway. The *X-Men* faired even worse the following week... and after that ITV1 gave up. Any old family film would do to fill up the gap between *You've Been Framed* and *Who Wants to Be a Millionaire*. And meanwhile, *Doctor Who* thrived and blossomed...

But this wasn't just blind chance was it? Course not! Gardner and Davies and their team had a plan. In *The Guardian* on Monday 13 June, the executive producer and head writer discussed the elements which had made *Doctor Who* a national treasure again. And it became clear that to ensure success, some clever planning of the type often employed by the ratings-conscious executives of the major American networks had been put in place. "The concept was given a very American kick up the arse," explained Davies, who had already drawn on the strengths of *Buffy* and her ilk for fresh ingredients to add to the *Doctor Who* legend. "We built in 'sweeps' episodes – event episodes and two-part stories placed strategically throughout the run, designed to boost ratings. The last in the series quickly became the 'season finalé'."

The structure of the series was designed to hook an audience right

41 years after their first gaffe with "Emerald Soup', ITV made another big mistake – 'Celebrity Wrestling'...

▲ *The Daily Star predicts an extermination of ITV1's Celebrity Wrestling – and they'd be right!*

◀ *The Daily Mail notes ITV1's change of tactic.*

▶ *The Celebrity Wrestlers ended up with only 2.3 million viewers...*

▼ *...while movie smashes Star Wars and X Men also struggled against the Doctor.*

CELEBRITY WRESTLING

All photos © BBC except: *Celebrity Wrestling* © ITV/Granada, *Star Wars Episode I: The Phantom Menace* © 20th Century Fox/Lucasfilm, *X Men* © 20th Century Fox

▲ *After trips to the future and to the past,* ***Aliens of London's*** *return to present day Earth was part of the production team's grand plan.*

from the start, by kicking off on a Bank Holiday weekend when families are likely to be together. Start recognisable: a London of today with identifiable icons and landmarks – plenty of red double-decker buses, Big Ben, Trafalgar Square and the modern miracle of the London Eye. And shock them with the scariest monsters ever – animated display mannequins – which form a B-story as we get to know and like our two leads in the A-story, while also establishing a legendary quality to the Doctor via a subsidiary character. Then to the future with aliens and space stations and state-of-the-art effects, to assure the general audience that there's sci-fi trappings a-plenty, but still with an understandable story. Then back to the past, but a *recognisable* past that could have come straight from a Christmas card, and a meeting with a very British author. Now that we've done the three basic time zones, time for a two-parter, adding a cliff-hanger in a modern setting. Then a Dalek turns up (on a Bank Holiday weekend again) – carefully placed mid-season to allow a relaunch, another *Radio Times* cover, and a ratings boost just in case business hadn't been going so well up to now. By now, the elements are in place and so the adventures can function more in their own right, building to the structured climax and a final showdown with the Daleks.

As such, the Bad Wolf motif was precisely the sort of 'loyalty' element offered to regular viewers – the special 'thank you' pay-off for sticking with the show. A 'loyalty' show was exactly how *Doctor Who* had been described at its conception, when the format was very much that of a cliffhanger series plucked from the Saturday morning cinema escapades of pulp heroes. As we examined previously, the cliffhanger serial is effectively extinct on television today, with the honourable exception of soaps. Television drama tends to be self-contained narratives – occasionally running across two weeks – but with ongoing background elements in terms of character development and general scenarios. Again, *Doctor Who* returned to the original notion of individual episode titles rather than collectives for continuing narratives – *eg The Empty Child* and *The Doctor Dances* rather than *The Empty Child* Parts One and Two. If you say 'Part Two', people who missed Part One might turn off immediately. If you say 'Part One', people who have a prior commitment next weekend are less likely to hang around. For an uninformed audience sitting down to watch *Aliens of London*, it must have been a bit of a shock when the Doctor didn't deal with his flatulent foes within 45 minutes, in the same way that the audience of 1964 was never quite sure if the Doctor's party would make it back to the TARDIS and move on at the end of this week's show. And so they'll have to watch next week...

RadioTimes
26 MARCH–1 APRIL 2005 93p
Exclusive: COLLECTORS' OPEN-IT-UP COVER!
POLICE PUBLIC CALL BOX
Knock, knock
Who's there?
As if you didn't know...
DOCTOR WHO
All you have to do now is open the door...
PLUS 16-page pull-out special!
TO PAY OFF YOUR MORTGAGE: p16
RadioTimes
30 APRIL–6 MAY 2005 93p
ELECTION SPECIAL
Why does Andrew Marr say, "It's weird out there"?
IAN McKELLEN
joins Coronation Street!
PHOTO EXCLUSIVE
VOTE DALEK!
They're back – and better (or worse) than ever!
PLUS Exclusive Dalek poster FREE for every reader!

▼ *The* ***Radio Times*** *also played its part in promoting* ***Doctor Who***, *with two covers during the series first six weeks on the air.*

WHEN THESE ARTICLES ran in 2004, we also looked at where other sci-fi offerings had triumphed over *Doctor Who*. It had been *Buck Rogers in the 25th Century* that had crippled *Doctor Who* so badly in 1980 with its flashy spaceship battles, accessible plots and women in tight lycra, while the Doctor was encountering tachyonics, charged vacuum emboitments and lightspeed overdrives. Zzzzz. The lessons of the past had clearly been learnt, and *Doctor Who*'s 2005 incarnation wasn't about to alienate a mass audience by overusing technical ▶

Series One

(13 episodes: March – June 2005)

BBC One: Saturdays: 7.00pm for most episodes

Doctor Who enjoyed a huge build-up in publicity, with even a special programme, *Doctor Who: A New Beginning*, run earlier in the evening by BBC One. It launched after another family show, *Strictly Dance Fever* hosted by Graham Norton (which generally rated only half of *Doctor Who*'s audience at just over four million) and before *The National Lottery: Jet-Set* quiz show which usually clocked up around six million (as did its successor, *The National Lottery: Come and Have a Go*). Towards the end of the run, when *Doctor Who* had proved itself as a success, more programming was built around it, with a genuine *Weakest Link* edition scheduled to lead into the bogus version depicted in *Bad Wolf*, and another edition featuring 'TV doctors' (including Colin Baker) and a hurriedly-assembled *Doctor Who: The Ultimate Guide* both leading into the climax of *The Parting of the Ways*. On ITV1, the Geordie japes of *Ant and Dec's Saturday Night Takeaway* continued to do excellent business with around seven million viewers. After that, it all went wrong for ITV1; *Celebrity Wrestling* came in below four million against *World War Three* and steadily declined to only 2.3 million three weeks later. *Star Wars Episode One: The Phantom Menace* could manage only 4 million, followed by other movies such as *X-Men* (only 3.2 million) and the likes of *Kindergarten Cop*, *Doctor Dolittle* and *Beverley Hills Cop* (2.5 million). *Doctor Who* was back!

Audience Size: 8.0M average (max: 10.8M for *Rose*; min: 6.8M for *Bad Wolf*)
Reaction Index: 82 average (max: 89 *The Parting of the Ways*; min: 76 for *Rose* and *The End of the World*)
Top Dramas: *Midsomer Murders* (quaint ITV1 twenty-first-century rural detection by John Nettles); *Heartbeat* (quaint ITV1 1960s rural detection starring somebody who isn't Nick Berry any more); *Casualty* (blood, gore and personal trauma at Holby from BBC One); *New Tricks* (old-fashioned cops showing youngsters the way it should be done on BBC One)
Top Telefantasy: *Doctor Who* – what else?

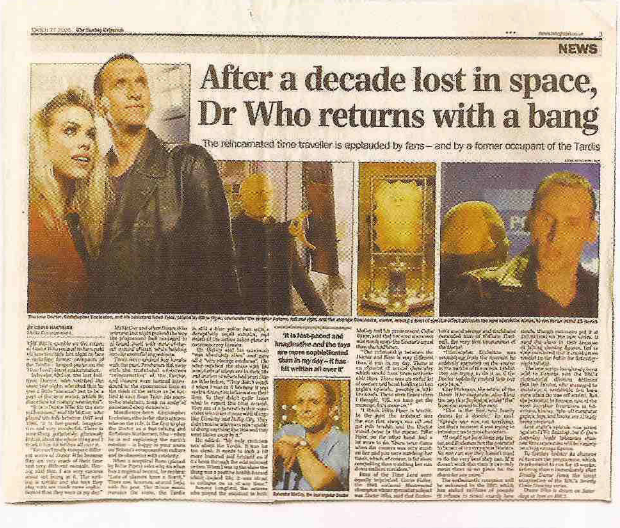
◄ *Tongue-twisters like the Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe replaced outlandish technobabble so often associated with sci-fi series.*

▼ *The Telegraph was one of many newspapers to print glowing reviews of* ***Rose*** *following its transmission.*

◄ jargon. The technobabble had gone, or been reduced to fun elements which didn't harm the storytelling, such as Stanley Unwin-style tongue-twisters like Raxacoricofallapatorius or the Mighty Jagrafess of the Holy Hadrojassic Maxarodenfoe. *Doctor Who* was again understood by the masses and not just science students, and without having to dumb down to its ITV1 equivalents.

SO, DOCTOR WHO IS STILL OFFERING all the excitement and monsters that it did traditionally, with added doses of emotion, and now in technobabble-lite form. The title sequence now even has the 'star factor' of the leads' names *a la* film series opponents from both sides of the pond, be it *Star Trek* or *Space: 1999*. And when is it doing it? That's right – the time it was designed to do it in 1963 and where It Rightfully Belongs. Saturday teatime. And that 'Saturdayness' is back in droves. This was the time when the family got together to share thrills and laughter with – in BBC1's heyday – programming for everyone. The BBC has tried hard to deliver that magic mix of the mid-1970s by lining the Doctor up alongside the likes of *Strictly Dance Fever*, a chance to win the big money in *The National Lottery: Jet Set* and the powerful medical drama of *Casualty*. While *Strictly Dance Fever* wasn't the major smash of its predecessor, *Strictly Come Dancing*, and the lottery game's performance was lukewarm, the A&E wing of Holby General was also a popular item in the Top 20, generally a few million ahead of *Who Wants to Be a Millionaire* and with audience sizes comparable to *Doctor Who*.

Interestingly enough, *Strictly Come Dancing* had been one of the previous occupiers of the Doctor's 7pm slot, becoming one of BBC One's success stories of 2004. *Johnny & Denise – Passport to Paradise*, which succeeded it, failed to recapture the finer qualities the couple displayed on *The Big Breakfast*. Other tenants of the 7pm slot of late have been *The Weakest Link* (smart move Mr Davies, spoof something that Saturday night viewers are used to watching anyway) and perpetual reruns of *Only Fools and Horses*. Prior to the Nestene's renewed assault on London 2005, the 7pm slot hadn't had any regular occupant, offering a way station to films such as *ET: The Extra-Terrestrial* (4.4 million), sporting fare such as *Match of the Day Live* (7.4 million for Everton vs Manchester United) and the collision of two crowd-pleasers in *Comic Relief Does Fame Academy* which could pull in six million on a good week (another nice idea – take two success stories and stick them together. *Doctor Who* does *Big Brother* anyone...?)



NEWS

After a decade lost in space, Dr Who returns with a bang

The reincarnated time traveller is applauded by fans – and by a former occupant of the Tardis

'It is fast-paced and imaginative and the toys are more sophisticated than in my day – it has hit written all over it'

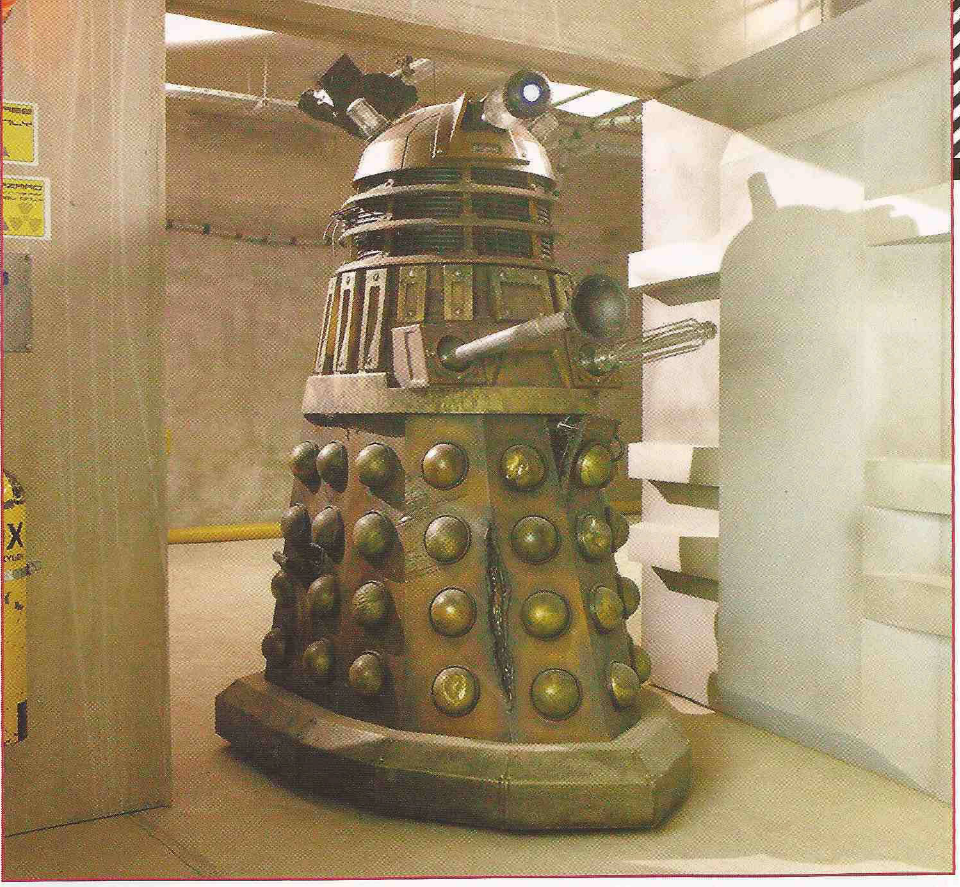
► *The Weakest Link hosted by Anne Robinson, was a previous incumbent of Doctor Who's slot. The show would be satirised in the episode Bad Wolf.*

Anyway, the main thing is that while *Doctor Who* was moving into a slot that was firmly branded 'family', it was a time and day where adventure series hadn't dared set foot for some time. Comedy, sport and what people claim is 'variety' (but isn't – I'll only believe it's variety when I see plate spinners and accordion players) were there, but it now seems that a decent drama can top them all.

ITV1 had been doing marginally better with *Scream! If You Want to Get Off* (still only around 4 million) but would schedule previously-aired crowd-pleasers such as *The Lost World: Jurassic Park* to minimal audiences, while waiting for the return of Ant and Dec with their *Saturday Night Takeaway* to give them a decent eight million bums on seats. Even the paranormal series *Sea of Souls* – in its adult 9pm slot – was managing to grab around 5 million people which was respectable, but clearly in a league below *Doctor Who*.

AND IN ADDITION TO THE RIGHT slot, the BBC spoilt us rotten with 13 – count 'em! – episodes of a rather expensive show (plus 15 editions of a quality supporting documentary). And each new *Doctor Who* episode took around three weeks to record as well, substantially longer than the old methods – something which added greatly to the finished product. Compare other drama series runs from *Doctor Who*'s début week: Six episodes of *Hustle*. Pah! Eight episodes of *Life Begins*. Rubbish! Nine episodes of *Footballers' Wives*. Beat you, cock! US imports like *CSI* sustain continuous seasons on Five which they couldn't manage in their native land, and the only homegrown shows which really offer longer runs are the two BBC One medical dramas *Casualty* (51 shows between September 2004 and August 2005) and its spin-off *Holby City* (39 episodes through to May). And they have the flexibility of ensemble casts. These days, 13 shows like *Doctor Who* is mightily impressive, and the schedulers must have been very happy with what they saw.

▼ *Despite airing in the more audience-friendly slot of 8pm, BBC stalwart Casualty was often outdone by Doctor Who.*



▲ A Dalek escapes on May Bank Holiday weekend – as 8.6 million watch...

RUSSELL T DAVIES HIMSELF HAS commented on how everyone said that primetime sci-fi would be suicide, but he proved them wrong by making the genre easier to swallow in a more palatable package. The series has gained new and relevant qualities – so much so that even Michael Grade, the BBC executive who loathed what he saw as "a cult show that had outstayed its welcome" back in the 1980s, has now discovered a personal soft spot for it. Grade famously reversed his opinion in an e-mail to the BBC's Director General in late June in which he congratulated all those involved. Grade wondered if he was getting soft, but the real truth of the matter may lie once again in the F-word, as he wrote, 'I truly enjoyed it and watched it every week with my six-year-old son who is now a fan'.

But this piece isn't a glorified way of saying, 'I told you so'. Much. It's about reaffirming that the format of *Doctor Who* is a potent creation – as good today as it's ever been. It's flexible enough to change completely, and yet remain the same. And the most amazing thing that *Doctor Who* has achieved over the past year is to show that there is still a place – after almost 70 years of television broadcasting – for that rarest of creatures (formerly believed to be extinct): the family audience.

> **The most amazing thing Doctor Who did in 2005 was to show that there is still a place for a family show on TV...**

This seems to be where BBC One's competitors have misunderstood the nature of the Doctor and Rose's appeal in the sudden flurry of announcements about other shows to jump on the perceived new sci-fi bandwagon. *Doctor Who*'s success is not about the genre – it's about the *type* of programming. It's about a wonderful adventure where it's safe to be scared, and where you can laugh and cry and thoroughly enjoy the rollercoaster ride, sharing the experience both with the television characters you love to be with, with your own family snuggling on your sofa, and with your mates in the playground or around the water cooler the following Monday. It doesn't *have* to be about aliens and spaceships and time machines...

This is something BBC One understands – thank goodness. It's the mass audience they want to delight – not just the sub-culture.

▼ Graham Norton provided the warm-up act for the Doctor with his *Strictly Dance Fever*.

'Robin Hood may return in BBC drama', was the news story on Thursday 14 July as it was revealed the legendary hero of many faces from middle-ages Nottingham would be returning to a small screen near you in the near future. Smart move. Robin Hood has been a successful and established branding before, first from 1955 in the internationally successful film series *The Adventures of Robin Hood*, and again in 1985 when HTV's *Robin of Sherwood* trounced *Doctor Who* in the ratings. The announcement of Robin's latest incarnation came with statements from BBC One controller Peter Fincham firmly branding it in the *Doctor Who* Saturday 7pm slot. "I do think we can see ourselves doing more family drama at 7pm on Saturday night," he commented, knowing that the Doctor had rediscovered this lost genre with great success. "Robin Hood is another iconic family brand that once in a generation it's great to look at." Oh, and what's more we don't have to pay any character rights...

So, what will come next? Well, there's the new spin-off series, *Torchwood*, of course, This new show is aimed at a distinctly different audience profile than *Doctor Who*, (there might be more 'naughty bits'), and although some of its audience will no doubt overlap with that of its parent series, its catchment will also include a new profile of people who haven't tuned in for thrills and spills with the Doctor and Rose this year. However, the BBC knows that the *Doctor Who* connection will guarantee a higher level of interest than it might otherwise have attracted.

SO MAYBE IT IS ALL ABOUT FAITH after all – and not demographics and trailers and BARB ratings. I had faith in it – as I said last time. A lot of far more important people had faith in *Doctor Who* in 1963, and it worked. And a lot of just-as-important people had faith that *Doctor Who* would be a success at Easter 2005 – and he was, returning from the dead to the amazement of millions outside of the true faith that had carried the candle for so long. Work colleagues who had previously dismissed *Doctor Who* as a dead show enthusiastically discussed *Dalek* after the Bank Holiday break, children in the audience of *Harry Potter and the Goblet of Fire* excitedly whispered "he's the new Doctor Who" whenever David Tennant popped up – long before *The Christmas Invasion*!

Oh yes, the May Day miracle has happened again... DWM

◀ How will Captain Jack fare in his own series?

BIG
PAUL McGANN in
DOCTOR WHO
TIME WORKS

AUDIO DRAMA Big Finish
RELEASED March 2006
FEATURING The Eighth Doctor, Charley and C'rizz
SETTING Somewhere on an uncharted planet... But when?

STARRING

The Doctor	PAUL McGANN
Charley	INDIA FISHER
C'rizz	CONRAD WESTMAAS
Kestorian	RONALD PICKUP
The Figurehead	TRACEY CHILDS
Vannet	BETH VYSE
Zanith	ADRIAN SCHILLER
Collis	PHILIP EDGERLEY
Revnon	MERRYN OWEN

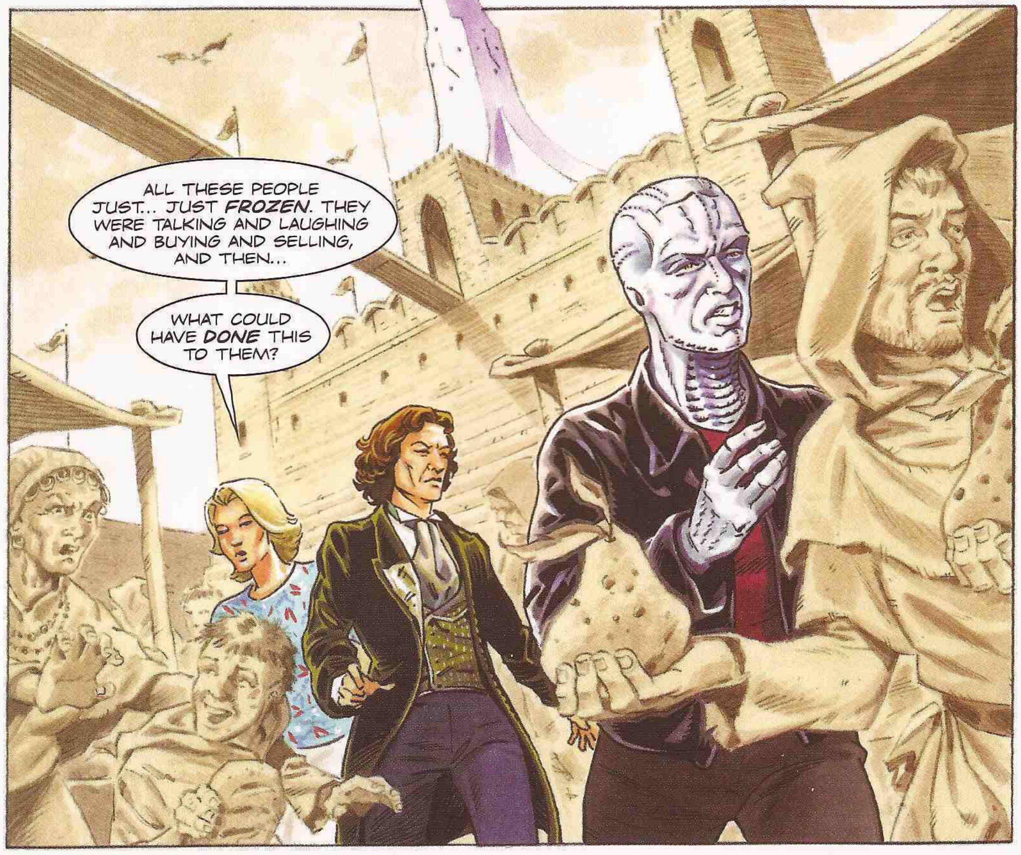
DIRECTOR: Edward Salt

There is a remote world, obsessed with time, whose people seem trapped between the past and future. Here, old Kestorian supposedly rules; but what real power lies behind the throne? The people live in the shadow of the Time Keepers, until their time is up. When the TARDIS lands in between times, the Doctor, Charley and C'rizz are caught up in the treadmill. But if the future has already happened, how can they beat the clock?

▶ *This page: Tracey Childs returns to the Doctor Who audio range.*

▶ *Facing page: The Time Works cast, writer and director.*

▼ *Companion C'rizz (Conrad Westmaas).*


ALL THESE PEOPLE JUST... JUST *FROZEN*. THEY WERE TALKING AND LAUGHING AND BUYING AND SELLING, AND THEN...
WHAT COULD HAVE *DONE* THIS TO THEM?

TIME WORKS

Written by STEVE LYONS | Preview by MARK WYMAN | Illustration by MARTIN GERAGHTY

APPEARANCES CAN OFTEN BE deceptive. A Steve Lyons story, with Tracey Childs guest-starring? Audio devotees might deduce that *Time Works* is therefore a sequel to Lyons' 2001 audio *Colditz*, where former *Howards' Way* star Childs played time-travelling scientist Klein. Well, no: Lyons debunks that right away. "It really is just coincidence that we're returning to the *Doctor Who* line together. I never interfere with casting – though obviously I'm delighted, as Tracey was fabulous in *Colditz*."

Conrad Westmaas, who plays companion C'rizz, gave us a truer flavour of *Time Works*. "There's a fairy-tale feel, with castles and kings, which was really complemented by Ronald Pickup and Tracey Childs bringing a rich, regal tone to it. Of course, when the TARDIS turns up, things get out of hand..."

Anyway, let's say welcome back to the main audio range, Steve! It's been almost five years since *Colditz*. Where have you been? "I never really went away! I submitted the proposal for this not long after *Colditz* came out, but things seemed to conspire to push it back down the schedules... Big Finish has been good to me in the meantime, though: I wrote their first *Sapphire & Steel* audio, and part of their *Gallifrey* series. I've also dabbled in other tie-in universes like *X-Men* and *2000AD*, and I'm just finishing a *Warhammer* novel: I like some variety, and I'm more enthusiastic about the audios now: not having done many, they still feel quite new and fresh."

Lyons has written stories focussed on time, especially its paradoxes, before. Where did *Time Works* germinate from? "This one's not a paradox, really," Lyons counters. "I'm using time travel as a plot device, but that aspect came about quite late on. I'd been reading about (1960s script-editor) David Whitaker's original brief for *Doctor Who*, which outlined three types of stories. We know all about the science-fiction and historicals, but the Doctor was also meant to land himself in different 'material states'. *Planet of Giants* (1964) is one example; the first episode of *The Space Museum* (1965) is possibly the only other.

"So I came up with a short story where the First Doctor gets Ian and Barbara back to Earth, but in between seconds, with time frozen around them. They'd have to resolve some immediate problem, without knowing the events preceding or following it. By combining that idea with the remnants of an old book submission, *Time Works* was born."

So, time-keepers who literally tick and tock. Was imagining the Clockwork Men's sound the hook on which Lyons realised he could hang an audio? "No, the concept of their society came first, in the original novel

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pitch. In translating them to audio, though, the hook became obvious – and, unusually, I started working out the intended sound before fixing down the plot's nuts and bolts. For instance, I had the sound of the first cliffhanger in mind while working the story towards it."

As a novelist, Lyons once said it was easier to write for the Eighth Doctor once he'd heard some Big Finish audio recordings featuring Paul McGann. How did Lyons find actually writing dialogue for that Doctor and his companions here? "On audio, the Eighth Doctor is more energetic and enthusiastic than the print character; at least, to the one I wrote in *The Crooked World* (BBC Books, 2003). Charley, I realised, is just Charley really, which is great; C'rizz, I hadn't heard too much of when I started writing, 18 months ago. Being deliberately chameleonic, he was difficult to pin down. Thankfully, the recent writers' guidelines stated that C'rizz is now aware of, and resisting, his susceptibility to suggestion. That tied in nicely with some themes in *Time Works*..."

Few *Doctor Who* writers really use time as a pivotal element; generally, time travel is just a relocation device. Why is Lyons drawn to it? "I think it started when I wrote *The Witch Hunters* (BBC Books 1998). I looked specifically at when the Doctor can and cannot interfere. Nine years later, I'm still working through the ideas and questions thrown up by that!"

Westmaas agrees that, "For a programme supposedly all about time-travel, it's surprising how few stories really set out to explore the subject. Maybe it's because it's such a strange, abstract concept. With *Time Works*, the challenge was trying to decide what having time freeze or warp around you would look or feel like."

> "The challenge was trying to decide what having time freeze or warp around you would look or feel like."

Indeed, early on here, C'rizz and Charley must narrate their way across a marketplace of people frozen in time. "India Fisher and I asked more questions than usual before certain scenes to confirm what we were actually 'seeing'," Westmaas reveals. "Was everything going 'bullet-time', *Matrix*-style when time freezes, for instance? We did ask our director, Ed Salt, for some helpful props: shades, lots of guns and Keanu himself, but he was having none of it!"

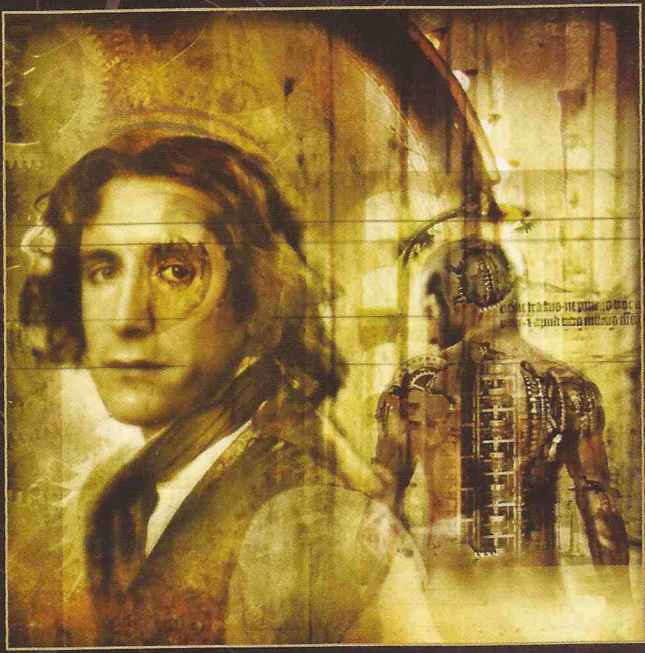
Has Lyons ever found himself painted into a corner by his temporal paradoxes? "All the time!" he admits. "I usually come up with an inescapable situation first, then spend days scratching my head trying to find a way out. The nearest I've come to admitting defeat was with the altered history of Klein in *Colditz*."

Since *Colditz* also featured David Tennant's first role in *Doctor Who*, will we see any Tenth Doctor material from Lyons soon? "I'd love to be asked! Returning to the series I love last year with (Ninth Doctor novel) *The Stealers of Dreams* to write something that felt so different was like a breath of fresh air. As for David's *Doctor Who* début; I look forward to seeing *Colditz* held in the same high regard as *Arc of Infinity* has been since 1983..." DWM

NOTHING CAN ADVANCE WITHOUT THE PASSAGE OF TIME...

DOCTOR WHO™

PAUL McGANN IN



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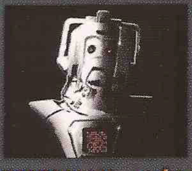

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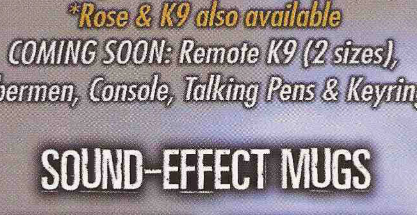
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PIER PRESSURE

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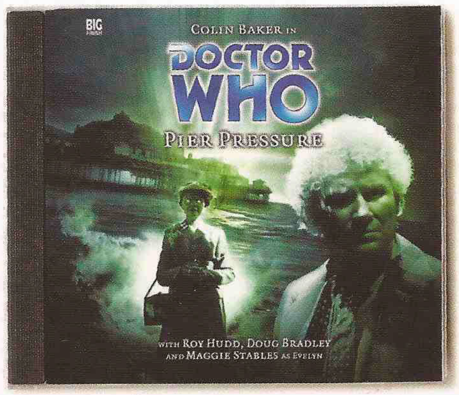
ROBERT ROSS' 'DIFFICULT SECOND ALBUM' follows on from the author's 2004 Big Finish play, *Medicinal Purposes*. In many ways it's more of the same, blending the walking dead on Brighton beach with Roy Hudd's impersonation of end-of-the-pier performer Max Miller. *Pier Pressure* would like to be *Carry On Screaming*, except – unlike its predecessor – it's neither funny nor scary.

The opening tracks of the first CD are the most promising, raiding the cliché cupboard for a nevertheless pretty good scene in which working class lad Albert terrorises his girlfriend with tales of the phantom of Preston Park. This is the high point of a play which soon descends into a patchwork of tired situations and witless dialogue. It's saddled with TARDIS scenes that go on for minutes on end without illuminating the characters or advancing the plot, and with a villain whose flagrant incompetence should be amusing, but ends up just being annoying.

Events stall early in Episode One, after a meandering and ultimately meaningless argument between the Sixth Doctor and Evelyn that's merely notable for a vaguely amusing reference to Blackpool that will make sense only to those fans who care to remember *Doctor Who*'s 1985 cancellation crisis. The play then alternates between scenes of the bickering time travellers, a muted Max Miller, the infamous mystic Professor Talbot, who appears to be talking to himself in a silly voice, and much to-ing and fro-ing between the TARDIS and the pier. It's barely enlivened by the appearance of a solitary zombie that is summarily dispatched.

As *Pier Pressure* is virtually plotless, and the dialogue's flatter than on-tap cola, the audience has to turn elsewhere for pleasure. The actors give it their best, but don't muster much enthusiasm, and the characterisation is inconsistent – Colin Baker's previously rational Doctor lapsing into sentimental superstition following a death. Roy Hudd gives an oddly subdued performance as Miller, one who wants to be a cynic but can't quite shake his sense of wonder, and far more subtle than the material calls for. Doug Bradley's Talbot has no-one to talk to but himself, which works fine for the first few scenes but quickly becomes tedious – "I am rather looking forward to the final act," he says, presumably thinking of the audience, although 'closing credits' would be more accurate. The music is difficult to read. It's probably a horribly accurate parody of those mid-1980s scores where every emotion is punctuated by a heavy-handed theme (fairground music for 'Blackpool', a bit sad for 'death' and so on).



After the play crawls towards a predictably empty conclusion at 120-plus minutes, the listener may reflect that Ross has made all the same mistakes that undermined *Medicinal Purposes*: the vaguely-drawn aliens, the sieve-like plot, the sense that the author hasn't really got to grips with the material. Stripped of the fertile period setting of the earlier play, *Pier Pressure* lacks distinctiveness, originality or drama. Editing the play down by about half an hour and a thorough script polish would have helped – but the bottom line is that if you don't have a decent plot or characters then you haven't really got a play.

MATT MICHAEL

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AFTER SEVEN YEARS OF RELEASES, *The Reign of Terror* finally completes BBC Audiobooks' range of *Doctor Who* stories wholly or largely missing from the television archives. It's been a revealing and enjoyable journey, and the company's jumping back and forth between the First and Second Doctors has kept the experience feeling varied. It's also turned out to be a bit of a round trip, with Dennis Spooner's story taking us back to Paris, the setting for the very first soundtrack CD release, *The Massacre*, back in 1999.

Set in 1794 at the height of the French Revolution, Spooner's story opens with the First Doctor, Susan, Ian and Barbara stumbling across an old farmhouse being used as a stopping-off place in an escape chain for rescuing prisoners from the guillotine. The Doctor is knocked unconscious by two hiding Royalists, and the house is surrounded by soldiers, who shoot the Royalists, and arrest Ian, Barbara and Susan as traitors. On departing, the soldiers set fire to the farmhouse, unaware that the Doctor is still inside. While the others are taken to the Conciergerie Prison, the Doctor is rescued by a small boy, and after learning what has happened to his friends, sets off for Paris on foot.

The Reign of Terror is an example of a story that works better on audio than on television. The best episode on television is the first – with the number of soldiers that surround the farmhouse and the excellent model-work of the house itself burning to the ground, the adventure briefly promises to be on the same scale as *The Aztecs* or *Marco Polo*. Once things move to Paris, however, the story suffers from a series of small and not particularly convincing sets, such as the cells where Ian, Barbara and Susan are imprisoned and the cramped rooms of escape chain organisers Jules Renan and Jean. The second and third episodes also suffer from some obvious shifts between film and video, where it's clear that Ian's scenes have been recorded separately to the rest of the production.

> "*The Reign of Terror* is a story that actually works better on audio than on television..."

The audio version successfully papers over these cracks – for example, Barbara and Susan's rescue by Renan and Jean *en route* to the guillotine, somewhat awkwardly staged in the transmitted version, is transformed into an exciting street shoot-out, while the mixture of studio and location work used for the Doctor's long walk to Paris now flow seamlessly into one. Things are also helped along by an effective military score from Stanley Myers, as well as some excellent linking narration by Carole Ann Ford, who on more than one occasion has to fill us in on the action of several key scenes such as Ian's prison break, and his and Barbara's spying on Napoleon Bonaparte in the final episode.

Spooner's script is kept lively by some colourful, if typish, characters such as the despondent Jailer, unable to keep his prisoners in his cells; the ogrish Overseer in charge of the tax dodgers that the Doctor meets during his journey to Paris; and the fastidious shopkeeper with whom the Doctor trades his clothes for the elaborate garb of a Regional Officer. Most of the main cast are well used too, particularly William Hartnell who, separated from his companions, gets to wander through the story on his own. Hartnell himself is on especially good form when, posing as a civic dignitary, he gets to run rings round the authority figures such as the Prison Governor and Robespierre. The one exception is Carole Ann Ford's Susan, who doesn't get to do anything at all, and is sidelined with a cold and a sudden bout of exhaustion.

While the Doctor works to ensure his companions' safety from a

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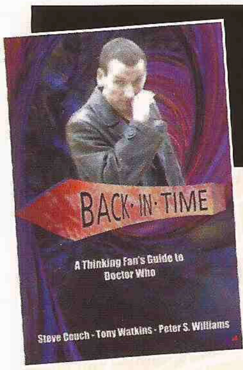
BACK IN TIME
A Thinking Fan's Guide to Doctor Who
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BACK IN TIME: A THINKING FAN'S GUIDE TO DOCTOR WHO

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THE PRESS RELEASE AND TITLE of this book had deterred me a little from this work before it even arrived. 'A Thinking Fan's Guide' unfortunately smacked of the arrogant and egotistical, as if dismissing all other guides, while the declaration that it was assembled by three authors who 'write extensively on popular culture from a Christian perspective' made me fearful of bible-thumping pieces that I'd come across in the past.

Some sections of the book did not initially grab me, and it was a while before I was able to see the value of it. The appendices consisting of a rather clunky glossary of the 2005 series and a very brief recommendation of what was worth seeing of twentieth-century *Doctor Who* didn't engender confidence. Nor was I massively convinced by the initial study of the Doctor which concluded with a list of 15 things that Doctor Who and Jesus have in common, in a manner reminiscent of tabloid newspapers. And the episode guide to the Christopher Eccleston era, while workmanlike, was remarkably unremarkable.

But then the essays began. The meat of the book is a study of various issues which arise from the new series. There are discussions about what it means to be a person, what humanity means, what life and death are all about, what makes monsters so monstrous, the desire to learn and be open-minded, how religion and science can co-exist in harmony, and also about the elements which could help Rose to go off and live the 'great life' which the Doctor wishes her in *The Parting of the Ways*. These take elements of the new episodes as a jumping off point for moral, theoretical and at times theological debate which pulls in everything from science to the Bible to quotes from *Doctor Who Confidential*. The result is rather pleasing, even if it does meander quite some distance from the main path of *Doctor Who*. Different viewpoints are presented, discussed and left for you to savour, rather than delivering a brow-beating conclusion which you fear will come down heavily on the side of God.

Whether or not such a volume deserves to be classed as a piece of *Doctor Who* 'merchandise' would probably merit an essay of its own. For many, it will be too far removed from the dimension of Slitheens and sonic screwdrivers, but for others it may well provide a thought-provoking alternative to all the episode guides and critical analysis books which seem to be choking the market place. I suspect, however, that *Back in Time* is for a very specific market, and those who get the most out of it will probably be less impressed by the sections on the television series than with the thought-provoking essays.

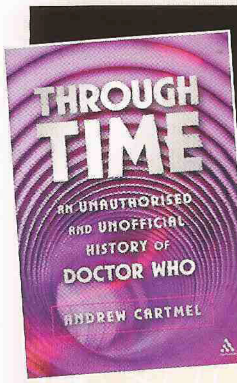
ANDREW PIXLEY

position of authority, and Barbara and Susan fall in and out of the hands of Robespierre's soldiers, Ian's storyline sees him acting on a message he receives in prison, to find undercover English spy James Stirling and warn him of a war between England and France. Unfortunately, the mystery of Stirling's identity doesn't unfold particularly well. Spooner would like this to be a game, with the audience suspecting each new character that we meet, but there just aren't enough red herrings on offer, and not enough is made of the idea to keep it interesting.

The fourth and fifth instalments are the episodes not held in the television archive. The fourth sees the introduction of Robespierre, while the fifth uncovers a traitor in the escape chain. On the whole, though, with the basics of the story already set up, the episodes largely focus on a series of captures and escapes, with Ian falling back into enemy hands and Susan eventually incarcerated back in the Conciergerie Prison where she started out in the second episode.

Even though this audio version makes things a little tidier, Spooner's slightly romanticised approach means that *The Reign of Terror* doesn't quite measure up to the delicate plots and moral dilemmas of the great historicals. Nevertheless, despite a nominal interview with Carole Ann Ford, it concludes BBC Audiobooks' soundtrack releases on a fairly solid and entertaining note.

VANESSA BISHOP



THROUGH TIME: AN UNOFFICIAL AND UNAUTHORISED HISTORY OF DOCTOR WHO

BOOK Continuum International | **BY** Andrew Cartmel | **PRICE** £12.99 | **OUT** Now

THIS IS AN ODD ONE. Andrew Cartmel, script editor of *Doctor Who* through the Sylvester McCoy years, gives us his thoughts on the series before, during and after his tenure, in a follow-up to his charming and often unintentionally hilarious *Script Doctor*. Sadly, this book inevitably lacks the wealth of personal detail and the hapless eyewitness reportage of its predecessor, so what we are left with is a trawl through Andrew's opinions. These often dissent wildly from the established fan consensus – here, renowned 'classics' such as *The Caves of Androzani* and *City of Death* get whacked with the Cartmel stick. That *should* be refreshing. The trouble is that Cartmel is blind to the very faults he picks up on when they occur in his own stories. He can sure dish it out, but the defensive tone he adopts when discussing the failings of the McCoy years shows that he sure can't take it.

For example, he regularly bemoans that earlier stories are motivated by 'McGuffins', plot devices rather than characters. He seems to have forgotten the Nemesis statue, the Dragonfire, Fenric's flask, the Hand of Omega, and a certain magic sword from the planet Segonax. He criticises the internal logic of *Spearhead from Space* but in passing refers to the script of *Dragonfire* – in which, lest we forget, a woman wanders round a space shopping centre after a massacre by space pirates as if nothing has happened, and a villain takes thousands of years to decide to collect the key to his prison, then kills his own mighty space army on a whim of plot convenience – as 'excellent'. He dislikes *Androzani* for sidelining the Doctor. Fair enough, but coming from the man who wrote three *Doctor Who* novels for Virgin in the 1990s in which the Doctor barely figures, it's hard to take seriously. Rightly, he is very complimentary about the 2005 series, but doesn't seem to understand that its clarity and economy of storytelling are often underpinned by the very 'clichés' – Doctor and companion separated, etc – he so dislikes in earlier stories. He's also very dismissive of the Fifth and Sixth Doctors, but wildly applauds Sylvester McCoy at the slightest opportunity. Make of that what you will. No matter where you might stand, his contention that Peter Davison played an 'ordinary, un-Doctorish' character seems especially wide of the mark.

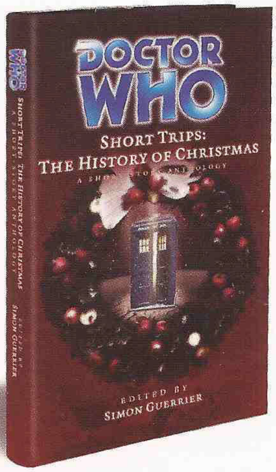
Another problem is that the book is largely taken up with lengthy summaries of the stories he's selected to review. It's unlikely that a total newcomer would choose this book to get acquainted with the series, and the fans know this stuff already – so why bother? Cartmel also tries to 'ground' his analyses by putting the stories in their cultural and political context in a spurious undergraduate way; I now know that the Tet Offensive began shortly after the Ice Warriors took control of T-Mat. Why anybody would *wish* to know it I've no idea.

Much less fun than *Script Doctor*, and with the ugliest cover of all the unauthorised *Who* spin-off books released of late – which is *really* saying something – *Through Time* is merely arrogant and irritating.

ROBIN TWEED

SHORT TRIPS: THE HISTORY OF CHRISTMAS

SHORT STORY COLLECTION Big Finish | **EDITED BY** Simon Guerrier | **PRICE** £14.99 | **OUT** Now



FOLLOWING ON FROM LAST year's *A Christmas Treasury*, this new festive anthology from Big Finish steers clear of the poems, recipes and party games that gave its predecessor the feel of an old-style *Doctor Who* Annual, and instead provides 24 Christmas-themed stories.

Like a bargain bin on Christmas Eve, it's best to be selective when dipping into the anthology. Though there aren't any stinkers (quite an achievement given the number of entries), when read from beginning to end, the Christmas theme – like the festive season itself – can start to grate. That said, the first story, *The Lampblack Wars*, with its highly evocative Victorian festivities, is as good a place to begin as any. Follow this up with *The Thousand Years of Christmas*, which sees the Third Doctor fulfilling a promise to decorate an extraordinary tree, the pointed *Not in My Back Yard* and the superb *Christmas on the Moon* and you have the most unashamedly Christmassy tales in the collection.

Comic stories are well represented, including Marc Platt's 'Unbound' First Doctor story *The Innocents*, featuring the Doctor taking Leonardo da Vinci to London in 1961; *Set in Stone*, which has the real First Doctor rope Ian and Barbara into his plan to pilfer the living Stone of Scone; and the deliriously daft toe-eating monsters of *She Won't be Home*.

For those who prefer *A Ghost Story for Christmas* to the *George and Mildred* special, there are a couple of decent spook stories. *The Feast*, with its sinister hooded Saint Nicks, is reminiscent of both *Tales from the Crypt* and *The League of Gentlemen Christmas Special*. *The Church of St Sebastian* and *The Anchorite's Echo*, meanwhile, both see spirits haunting churches, although the former is rather more macabre than the benevolent haunting in the latter. *Comforts of Home*, meanwhile, has the Fifth Doctor visit the American Civil War for an almost Ambrose Bierce-ish tale of a soldier coming home to spend Christmas with his wife.

The Spirit of Christmas runs strong in the very enjoyable *Be Good for Goodness's Sake*, having the Eighth Doctor teach a young burglar a lesson about Christmas, and boasts a conclusion that's heartwarming, but has all the nightmarish inescapability of a Ramsey Campbell story. *Home Fires* does much the same thing, but less memorably. *The Gift* is a beautiful little nugget of melancholy, brooding on old age and loss, and *Callahuanca* is fine, though fairly obvious, and revisits the idea of the Doctor fulfilling a promise – a theme echoed in other stories including *Saint Nicholas's Bones*, *The Long Midwinter*, *Nobody's Gift* and *Presence*.

Then there are stories that are set at Christmas at various points in history without actually being Christmassy: *Rome*, *Danse Macabre*, *The Prodigal Sun* and *The Revolutionaries*. Best of all is Jonathan Clements' *Ode to Joy* which has the Fourth Doctor arrive in Japan and converse with a fox spirit, providing the gifts of jelly babies and an understanding of the 'barbarians' via the TARDIS' translation. Beautifully written and utterly charming, it's one of the finest *Doctor Who* short stories.

MATT MICHAEL

CYBERMAN: CONVERSION

AUDIO DRAMA Big Finish | **BY** Nicholas Briggs | **PRICE** £10.99 | **OUT** Now

FROM THE WORLD OF BBC TV'S
DOCTOR WHO
CYBERMAN
PART 3: CONVERSION
BY NICHOLAS BRIGGS

PAUL HUNT HAS BROKEN HIS conditioning and escaped Scorpius. Samantha Thorne and Liam Barnaby are recovering from the early stages of Cyber-conversion. President Brett's grip on power – and reality – is slipping. It's all go in this third instalment of the series, meaning that those whose concentrations may have lapsed during the earlier plays would be well advised to pay close attention to *Conversion*.

Switching from set-up to delivery necessarily results in a faster-paced audio that features more action than its predecessors. Fittingly, writer Nicholas Briggs has crafted a logical – if not especially surprising – plot. The President's agreement to use prisoners to form a Cyberman army to fight the android rebels and her decision to deploy cyber-fied commando units across Earth have been well shadowed in the previous plays, but the latter provides *Conversion*'s only really chilling moment. Initially amusing, the Cybermen's promise that "We are here to protect you, there is nothing to fear" is punctuated by the sound of a child crying, and suddenly the incipient horror of the situation is revealed.

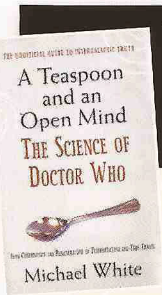
Disappointingly, the weakest link in this much meatier audio is the Cybermen themselves. Divorced from their impressive screen presence, what we're left with are strangely prissy-sounding cyborgs that either buzz incomprehensibly or gargle amusingly according to which is speaking. The original concept of mechanically-animated corpses is terrifying, but has yet to transfer well to audio.

By the end of *Conversion*, Briggs has started to move his characters into endgame positions. The final scenes perhaps rely too much on Cyberman history for their effect, but the promise of a showdown is compelling stuff.

MATT MICHAEL

A TEASPOON AND AN OPEN MIND

BOOK Allen Lane
WRITER Michael White **PRICE** £12.99


THE UNOFFICIAL GUIDE TO INTERGALACTIC TRUTH
A Teaspoon and an Open Mind
THE SCIENCE OF DOCTOR WHO
Michael White

CONSIDERING HOW MUCH HAS BEEN WRITTEN ABOUT *Doctor Who*, it's perhaps surprising that, up until now, there hasn't been a book looking at the programme's science. Michael White sets out to put this right, tackling such subjects as *Is time travel really possible?*, *How soon will creatures like the Daleks become a reality?*, *Could Cybermen take over the world?*, and *How close are we to regeneration?* as well as covering areas as varied as crystal power, teleportation and telepathy, and the mysterious science of 'chameleon technology'. White, however, is a science and hard SF fan first and a *Doctor Who* enthusiast third or fourth. As he freely admits in his introduction, his interest in the programme is a largely nostalgic one, singling out his favourite Doctors as Tom Baker and Jon Pertwee (spelt 'John'). White's book merely takes a few key science theories and plasters a few *Doctor Who* references onto the opening paragraphs. For what each chapter's really about, it's best to look at its not-so-boldly-printed subtitle – *The Star Fields of Gallifrey*, for example, which becomes *Is There Life on Other Worlds?* and *Bring on the Daleks: What would Aliens Really Look Like?*. Some subjects don't even fit that comfortably into the *Doctor Who* universe to start with. *From Here to There and Back Again: Is Teleportation Possible?* plays around with a few mentions of the Daleks and the War Lords but is really happier using *Star Trek* as a launch pad into its discussion, while *Gallifrey or Bust: Is Interstellar Travel Possible?*, looking at the various methods of power spaceships might use, begins with the author admitting the series rarely bothered with this sort of detail anyway.

I have no doubt White knows what he's talking about when it comes to the science – his references are impressive, drawing on the latest NASA research and the opinions of physicists, mathematicians and exobiologists, as well as such luminaries as astronomer Sir Martin Rees and Arthur C Clarke – but it's pretty obvious right from the start that the whole idea of discussing the programme's science to this level is flawed, as you don't need to be Einstein to recognise that the majority of it is just joyful nonsense. This isn't a book for fans but for people who build computers from scratch and know what scientists mean when they talk about 'The Grey Goo Scenario'. Ultimately, *A Teaspoon and an Open Mind* comes across as a high-concept cash-in on the series' current success.

VANESSA BISHOP DWM

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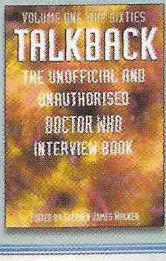
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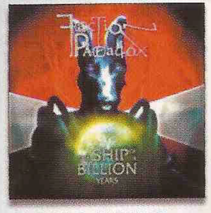
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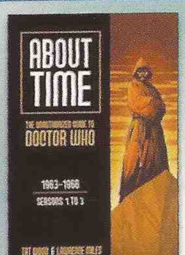
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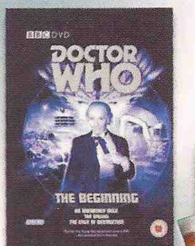
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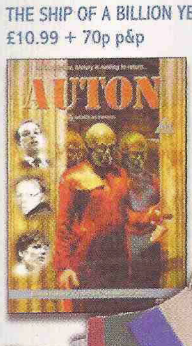

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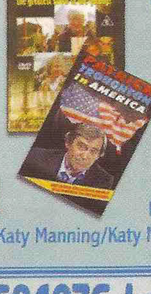
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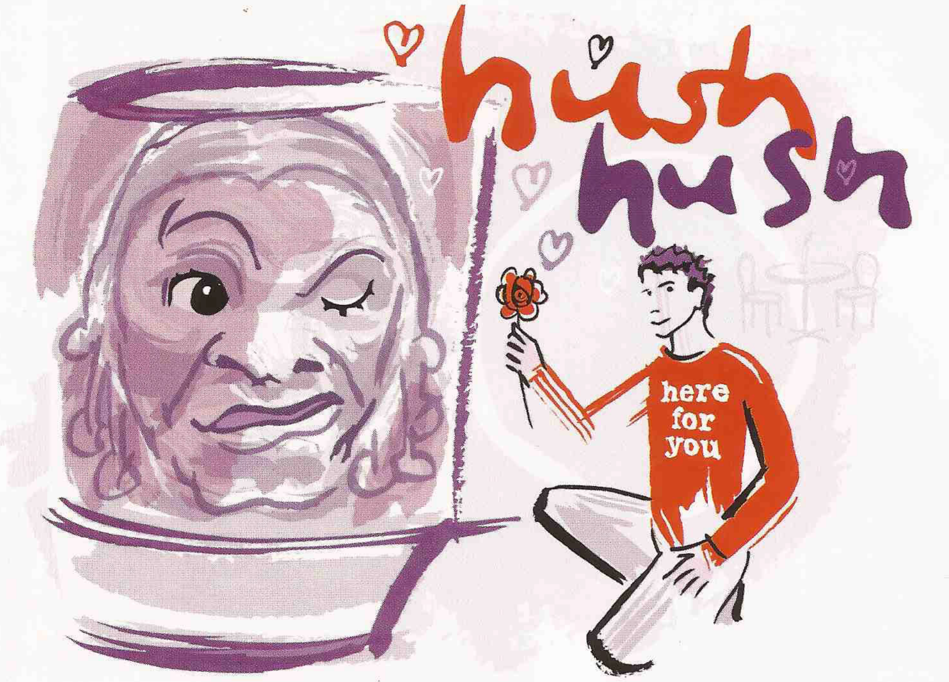

FACE FORWARD

I AM TALKING TO THE FACE OF BOE. "How long have you felt attracted to pixies?" he asks me.

He's a work in progress – nearly everything on the *Doctor Who* website is. Only a couple of days ago, our games company said "We've got a brilliant chatbot programme that feels like you're really talking to it. Do you want a demo?"

And now the Face of Boe turns up in my inbox. Or at least, it looks like the Face of Boe – but the wisest, oldest being in the universe appears surprisingly flirty ("Tell me about your friend. What are they wearing?"). Turns out they've not yet changed the responses from a project called Love Doctor.

But it's all part of our grand online plan. Last year, when we asked our users what they liked about the website, they said "Games and those fictional sites". This year we're combining the two, producing the most ambitious online fictional world ever.

Last year we made four sites. This year we're building dozens.

And it's not an enormous in-joke for fans – it's a game. Each week, you've got a mission. Perhaps it's Mickey needing help after he's accidentally switched off the Earth's satellite defence system. Along the way you're plunged into a vast online world of secret organisations, desperate blogs (poor Trisha Delaney – she's had a rubbish Christmas), hidden footage, and ice cream parlours.

We're constantly presenting the show's script editors with new challenges. Is it encouraging bad behaviour to let users blow up an ancient alien weapon? "Oh yeah," says Helen Raynor, "That's a real problem on the streets of Splott!"

It's a dream project – writer Joseph Lidster and producer Rob Francis have great meetings with our games company Sequence, finding news ways of making it even more ambitious (of course, Henriks Department Store has to have a website).

This is where the AI programme comes in. It's almost impossible to make you think you're MSNing with a real teenager (never sulky enough) but it's surprisingly easy to create the illusion that you're chatting to an alien life form. Like the Face of Boe ("Hush! Hush! my pretty. Come – sit down here with me...").

> "THE FACE OF BOE IS BEING SURPRISINGLY FLIRTY WITH ME..."

Refreshingly, Sequence aren't worried by *Doctor Who* – just excited. We gave them the usual scary talk about confidentiality, and they didn't even blink. "We run Kate Moss' site," they said. Oh. "But look – can we tell our mums?"

As well as games, we're also doing more for video, phones and iPods this year. There'll be more commentary tracks – after the pilot for *The Christmas Invasion* became the BBC's most popular MP3, comfortably beating Chris Moyles. With a stick.

The commentary was done for us by *Doctor Who Confidential* – at incredibly short notice they managed to get Russell, Phil and Julie into a studio, wearing party hats.

Confidential are also filming video diaries for us – which vastly cuts down the number of extra camera crews on set. Last year, there was a horrid morning in the Bay where the website camera crew bumped into *Confidential*, the video press kit people, *Wales Today*, and a worried-looking Phil Collinson.

The great thing about working in Cardiff is that I've escaped from an open plan call centre to a real office. With a sofa. As I type, there's a smiling woman sat on it watching the Coronation (actually, she's been doing that most days since I arrived – either the Coronation went on for a long time, or she's got the worst job in the world). I'm sharing my office with Eternally Smiling Coronation Lady, a crate of Dalek bottle openers, and, of course, the Face of Boe ("I really like your hair. Can I touch it?").

This week, I've also been to the Welsh Valleys to meet schoolkids at a BBC Roadshow. It sounds like a great way of meeting my target audience without getting a prison sentence, but in reality, I'm not a big success.

If you want to connect with Catholic schoolgirls in high heels, do not stand in an unheated leisure centre for eight hours, next to the National Orchestra of Wales (wind section), wearing a bright red t-shirt that says HERE FOR YOU.

The best thing about the day, though, was getting to make some postcards. You can spend ages trying to describe historic breakthroughs in user-interface design, but nothing excites the kids more than a postcard of a Dalek. Well, actually, elastic bands do.

As we've got to do the postcards in Welsh and English, we think it'll be funny to do them in Sycoraxic as well. It starts out fine ("David Tennant si Pel Doctor, Billie Piper si bass cahoonic") – but then we hit "*The Christmas Invasion*" get stuck, and email Russell ("as any fool knows, it's '*Tel Craffor Shantakra*'").

It's not all glamour – we also look after the Doctor's email account (thedoctor@bbc.co.uk), which is the way that most of the audience get in touch – normally to ask where they can buy the soundtrack album, or to say "I missed the show, but am in next Wednesday if that suits BBC One."

Every day also has some unusual queries – two girls want to play Rose's sisters, and a mother is asking sternly if Billie and David wish to attend her daughter's birthday party next week. We also get story ideas, which obviously, we can't pass on – no matter how brilliant or bizarre they are (although, the sequel to *Fury from the Deep* involving a gasometer and Rose's unrequited love for a test match cricketer...)

Well. I must crack on. It appears the Face of Boe has booked us an expensive dinner in a nice restaurant overlooking Cardiff Bay. He has this look in his eye that says he may use three words over the cheese course: "I", "Love" and maybe "You".

Illustration
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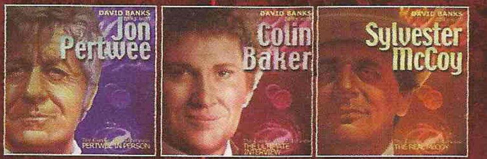

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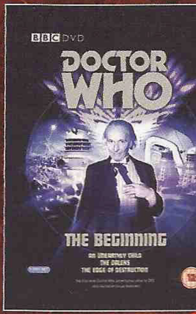

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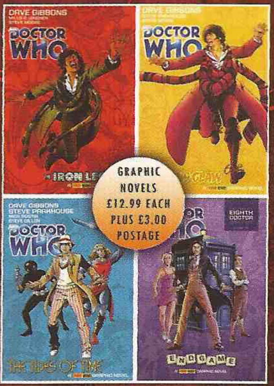

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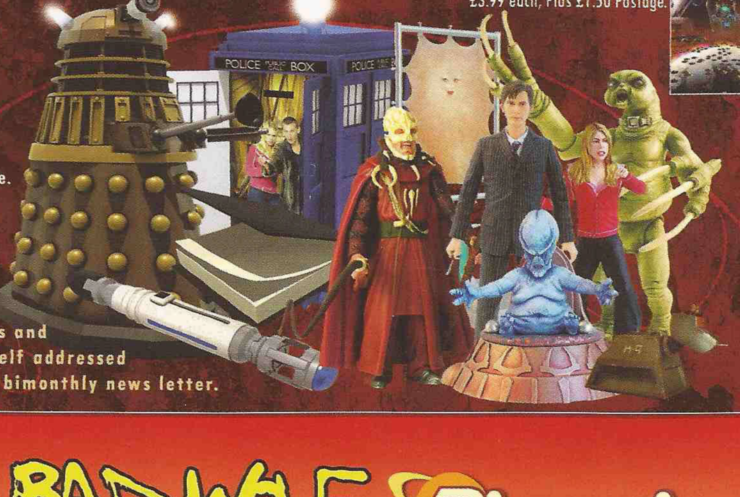

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